IT HAPPENED ONE NIGHT

by

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1934

FADE IN:

The credit titles are superimposed over a series of stock shots showing the harbor at Miami Beach. Yachts, aquaplanes, every description of luxurious shipcraft lying at anchor in the calm, tranquil waters of tropical Florida. Following the credit titles,

DISSOLVE TO:

INSERT: OF NAME PLATE on side of yacht, reading: ELSPETH II.

DISSOLVE TO:

1 INT. YACHT CORRIDOR - DAY
CLOSE SHOT

A steward is standing in front of a cabin door, near a small collapsible table upon which is a tray of steaming food. He lifts and examines the contents. A heavy-set sailor stands guard near the cabin door.

STEWARD
Fine! Fine! She ought to like this.
(to guard)
Open the door.

GUARD
(without moving)
Who's gonna take it in to her? You?

STEWARD
Oh, no.
(turns)
Mullison! Come on!

CAMERA ANGLE WIDENS to include Mullison, a waiter. His eye is decorated with a "shiner."

MULLISON
Not me, sir. She threw a ketchup bottle at me this morning.

STEWARD
Well, orders are orders! Somebody's gotta take it in.
(turns to someone else)
Fredericks!

CAMERA PANS to another waiter. He has a patch of bandage on his face.

FREDERICKS
Before I bring her another meal, I'll be put off the ship first.

1 CONTINUED:

STEWARD'S VOICE
Henri!

CAMERA PANS OVER to a Frenchman.

HENRI
(vehemently)
No, Monsieur. When I leave the Ritz you do not say I have to wait on crazy womans.

CAMERA TRUCKS BACK to include Steward and others grouped around.

ANOTHER WAITER
(Cockney)
My wife, was an angel compared to this one, sir. And I walked out on her.

GUARD
(impatiently)
Come on! Make up your mind!

A petty officer enters scene. He is blustering and officious. But the type that is feeble and ineffective. He reminds one of Charles Ruggles. His name is Lacey.

LACEY
(talks quickly - staccato)
What's up? What's up?

2 MED. CLOSE SHOT GROUP (featuring Lacey and Steward)

STEWARD, deep in thought, continues his musings.
These pigs! They're afraid to take her food in.

LACEY
That's ridiculous! Afraid of a mere girl!
(wheels on steward)
Why didn't you do it yourself?

STEWARD
(more afraid than the others - stammers)
Why -- I -- well, I never thought about --

LACEY
(shoving him aside)
I never heard of such a thing! Afraid of a mere girl.
(crosses to tray)
I'll take it in myself.

3 MEDIUM SHOT
They all stand around and watch him, much relieved. He picks up the tray and starts toward door of cabin.

LACEY
(as he walks - mutters)
Can't get a thing done unless you do it yourself.
(as he approaches door)
Open the door.

4 MEDIUM CLOSE SHOT AT CABIN DOOR
as the guard quickly unlocks door.

LACEY
Afraid of a mere girl! Ridiculous!

The door is gingerly opened. Lacey stalks in bravely, the tray held majestically in front of him. The steward and waiters form a circle around the door, waiting expectantly. There is a short pause, following which Lacey comes hurtling out backwards and lands on his back, the tray of food scattering all over him. The steward quickly bangs the door shut and turns the key. The waiters stare at Lacey.

DISSOLVE TO:

5 EXT. MAIN DECK OF YACHT
CLOSE SHOT

of a pair of well-shod masculine feet, as they pace agitatedly back and forth. CAMERA DRAWS BACK to MED. SHOT. The possessor of the pacing feet is Alexander Andrews. He is immaculately groomed in yachting clothes. In front of him stands a uniformed captain. Andrews, brows wrinkled, deep in thought, continues his pacing.

ANDREWS
(murmuring to himself)
On a hunger strike, huh?
(a grunt)
When'd she eat last?

CAPTAIN
She hasn't had a thing yesterday - or today.

ANDREWS
Been sending her meals in regularly?

CAPTAIN
Yessir. She refuses them all.

ANDREWS
(snappily)
Why didn't you jam it down her throat?

4.

5 CONTINUED:

CAPTAIN
It's not quite that simple.
(shakes his head)
I've dealt with prisoners in my time,
but this one --

ANDREWS
Absurd!
(mutters)
All this fuss over a snip of a girl.
(suddenly)
I'm going down to see her myself.

He exits from scene, followed by Captain.

6 CAPTAIN AND ANDREWS - TRUCKING SHOT
Andrews is grim.

CAPTAIN
This is a dangerous business, Mr. Andrews.
After all, kidnapping is no child's play.

2 Andrews ignores him, stares grimly forward. They arrive in front of the cabin door, where Lacey is brushing himself off. A couple of waiters are picking up the last pieces of the broken dishes.

ANDREWS
What's this! What's happened here?

LACEY
(pathetically)
She refused another meal, sir.

ANDREWS
Get another tray ready. Bring it here at once.
(to guard)
Open the door.

Guard unlocks the door. Andrews enters.

7 INT. YACHT CABIN
CLOSE SHOT

at door, as Andrews enters and closes the door behind him. He looks around and his eyes light on his prisoner. CAMERA SWINGS OVER to Ellie, a beautiful girl in her early twenties. At the moment, she holds a small vase over her head ready to heave it. Her eyes flash angrily. At sight of her visitor, she lowers the vase and sets it on a small table.

ELLIE
What do you want?

8 MEDIUM SHOT
Andrews doesn't stir from the door.

ANDREWS
What's this about not eating?

ELLIE
(sitting)
I don't want to eat!
(raising her voice)
And there's one more thing I don't want! Definitely! That's to see you.

She lights a cigarette. Andrews watches her a moment.

ANDREWS
Know what my next move is? No more cigarettes.

ELLIE
Why don't you put me in chains?

ANDREWS
I might/

9 CLOSE SHOT ELLIE

ELLIE
All right! Put me in chains! Do anything you want! But I'm not going to eat a thing until you let me off this boat!

She stares petulantly out at the blue sky. Andrews comes into scene and sits beside her.

ANDREWS
(tenderly)
Come on, Ellie. Stop being silly. You know I'm going to have my way.

ELLIE
(moving away)
I won't stand for it! I won't stand for your running my life! Why do you insist on it!

ANDREWS
(still tender)
You ought to know why. Because —

ELLIE
(interrupting)
Yes. I know.
(she's heard it a million times)
Because I'm your daughter and you love me. Because you don't want me to make any mistakes. Because ——

9 CONTINUED:

ANDREWS
(joining in)
Because marrying that fool King
Westley is ---

ELLIE
(snappily)
You're wasting your time. I'm already
married to him.

ANDREWS
(sharply)
Not so far as I'm concerned, you're
not.

They are interrupted by a knock on the door.

ANDREWS
Yes?

10 MED. SHOT
(Shooting toward door). The door opens and several waiters parade in with trays of steaming food.

ELLIE
(starts for them(
(threateningly)
How many times have I told you not
to bring any food in here.

The waiters back up, frightened. Andrews saves them.

ANDREWS
Wait a minute! Don't get excited!
This isn't for you.
(to waiters)
Put it right here.

Ellie glares at her father, and wanders over to the window seat. The waiters occupy themselves setting the table. Andrews putters around the food, lifting the lids from which tempting aromas emanate. He shuts his eyes, murmuring ad lib "oohs" and "ahs."

11 CLOSEUP ELLIE
as she, too, drinks in the inviting aromas and for a moment she weakens.

12 MED. CLOSE SHOT
Andrews glances off at Ellie to see her reaction.

CONTINUATION SCENE 11
Ellie. Her face freezes.

CONTINUATION SCENE 12
Andrews and waiters:

1ST WAITER
Anything else, Monsieur?

ANDREWS
No. Everything seems quite satisfactory. I may want some more of that delicious gravy. I'll ring.

WAITER
Very good, Monsieur.

The waiters bow they way out. Andrews pecks at the food.

ANDREWS
(clucking noise)
Heavenly!

13 MEDIUM SHOT
Ellie in f.g. Andrews at table in b.g.

ELLIE
(disdainfully)
Smart, aren't you! So subtle.

ANDREWS
(mouthful of food)
If Ghandi had a chef like Paul, it would change the whole political situation in India.

ELLIE
You can't tempt me.
(shouting unnecessarily)
Do you hear? I won't eat!

ANDREWS
(quietly)
Please. I can't fight on an empty stomach. Remember what Napoleon said.

ELLIE
I hope you're not comparing yourself to Napoleon. He was a strategist. Your idea of strategy is to use a lead pipe.

Andrew eats silently while Ellie rants at him. She walks around puffing vigorously on her cigarette.

ELLIE
(muttering)
Most humiliating thing ever happened to me.
(shudders)
A bunch of gorillas shoving me in a car! That crowd outside the justice of the

13 CONTINUED

ELLIE (Cont'd)
pease -- must have thought I was a criminal -- or something.

14 CLOSE SHOT ANDREWS
to intercut with part of Ellie's speech. At the end of her speech he smacks his lips, enjoying the food with too great a relish.

15 MEDIUM CLOSE SHOT
The two.

ELLIE
(after a pause - strongly)
Where are you taking me?

ANDREWS
(carelessly)
South America!

ELLIE
(aghast)
South America!

ANDREWS
We leave Miami in an hour. Soon's we get some supplies aboard.

ELLIE
(threateningly)
You'll have a corpse on your hands! That's what you'll have. I won't eat a thing while I'm on this boat.

ANDREWS
(buttering bread)
In that event, we won't need so many supplies.

ELLIE
(exasperated)
What do you expect to accomplish by all this? I'm already married!

ANDREWS
I'll get it annulled.

ELLIE
You'll never do it! You can't do it!

16 CLOSE SHOT ANDREWS
(He speaks between snatches of food)

ANDREWS
I'll do it if it takes very penny I've got. I'll do it if I have to bribe that

16 CONTINUED:

ANDREWS (cont'd)
musical comedy Justice of the Peace! I'll do it — if I have to prove you were dragged in, staggering drunk. You probably were.
(smacks his lips)
Mmm--mmm. This filet mignon is divine!

17 MED. SHOT to include Ellie.

ELLIE
What've you got against King Westley?

ANDREWS
Nothing much. I just think he's a fake, that's all.

ELLIE
You only met him once.

ANDREWS
That was enough. Do you mind handing me the ketchup?

ELLIE
You talk as if he were a gigolo--or something.

ANDREWS
(rising - reaches for ketchup)
Never mind — I'll get it myself.
(falls back in chair)
Gigolo? Why, you took the word right out of my mouth. Thanks.

18 CLOSE SHOT THE TWO (Favoring Ellie)

ELLIE
He's one of the best fliers in the country. Right now he's planning a trip to Japan.

ANDREWS
You're going to finance him, I suppose.

ELLIE
Why not? Look what he's doing for aviation. It takes courage to do what he does. And character! At least he's accomplished something worthwhile. I suppose you'd like to have me marry a business man. Well, I hate business men -- particularly if you're a shining example.

19 REVERSE ANGLE
(Favoring Andrews) He grins, not at all offended. Knows she doesn't mean it.

ELLIE
Your whole life is devoted to just one thing. To accumulate more money. At least there's romance in what he's doing.

ANDREWS
(unequivocably)
He's no good, Ellie, and you know it. You married him only because I told you not to.

CONTINUATION SCENE 18:
(Favoring Ellie)

ELLIE
(strongly)
You've been telling me what not to do since I was old enough to remember.
(screaming)
I'm sick of it!

Andrews ignores her. She starts around table to him.

20 MED. CLOSE SHOT
As Ellie crosses over and sits on the edge of Andrews' chair - throwing her arm around his shoulder.

ELLIE
(pleading sweetly)
Aw, listen, Dad. Let's not fight like this anymore. I know you're worried about me — and want me to be happy. And I love you for it. But please try to understand. You're not being fair, darling. This isn't just a crazy impulse of mine. King and I talked about it a lot before we decided to get married. Look — why can't we give it a trial — let's say — for a year or so. If it's wrong, King and I will be the first to know it. We can get a divorce, can't we? Now, be a dear and let me off the boat. Keeping me prisoner like this, is so silly.

Andrews has been listening silently throughout the speech, giving no indication of his feelings in the matter.

ANDREWS
(unimpressed)
You'll be set free when the marriage is annulled.

21 CLOSEUP ELLIE
Her eyes blazing angrily, she slowly edges away from her father. Andrews' voice continues:

ANDREWS' VOICE
(carelessly)
So there's no use being a stubborn idiot.

ELLIE
(hissing)
I come from a long line of stubborn idiots!

22 MED. CLOSE SHOT
the two.

ANDREWS
(calmly)
A time will come when you'll thank me for this.

ELLIE
(wildly)
I won't thank you! I'll never thank you!

ANDREWS
Please don't shout.

ELLIE
I'll shout to my heart's content! I'll scream if I want to.

ANDREWS
(reaching for it)
Ah! Cocoanut layer cake. Nice and gooey, too. Just the way I like it.

He is about to insert the first bite in his mouth when Ellie, her temper vanishing completely, overturns the small serving table, dumping its contents into her father's lap. The movement is so unexpected, Andrews, the fork still suspended near his mouth, stares at her stupefied. Then realizing what she has done, his eyes flash in anger.

23 MED. SHOT
Dropping his fork, he rises and crosses to her. She stands, facing him defiantly. Without a word or warning, slaps her a stinging blow across the cheek. For a moment she doesn't stir. Her eyes widen in surprise. She stares at him, unbelievingly. Then turning abruptly, she bolts out of the door. Andrews remains motionless. His eyes shut painfully. It is the first time he has struck her. It hurts.

ANDREWS
(calls)
Ellie!

23 CONTINUED:

He starts for the door.

EXT. DECK OF YACHT

24 CLOSE SHOT
Shooting toward open cabin door. Andrews stares off at something and an amazed, frightened look comes into his eyes.

25 LONG SHOT
(From Andrews' angle at cabin door). Ellie stands on the rail, and with a professional dive, leaps into the water.

26 FULL SHOT OF DECK
Crew and officers scurry around, several of them shouting "Somebody overboard!"

ANDREWS
It's my daughter! Go after her!

CAPTAIN
(shouting)
Lower the boats!

General excitement reigns. Several of the crew dive into the water, others release the boat lines.

EXT. ON WATER

27 CLOSE SHOT
of Ellie, swimming furiously against the giant waves.

28 LONG SHOT
Showing Ellie, a small speck in the distance. Half a dozen of the crew swimming in pursuit.

EXT. SIDE OF YACHT

29 MED. SHOT
One of the boats has already been lowered. Two men jump in and grab the oars.

EXT. ON WATER

30 LONG SHOT
The men seem to be gaining on Ellie. In the distance several small motor boats are anchored, over the sides of which their owners are fishing. Ellie seems to be headed in their direction.

31 MED. CLOSE SHOT
One of the motor boats. A middle-aged man sits on the stern, holding lazily to his line. His feet dangle in the water. The boat is tossed around by the turbulent waves.

32 CLOSE SHOT ELLIE
Swimming. She looks back.

33 MED. SHOT
of men swimming toward Ellie, gaining on her.

CONTINUATION SCENE 32: Ellie ducks under water.

34 MED. CLOSE SHOT
of middle-aged fisherman. He is suddenly startled by Ellie's face which appears from under water, right between his legs. Ellie puts her finger up to her lips, warning him to shush. Fisherman is too dumbfounded to say anything. In the b.g. the pursuing boats come near. Ellie ducks under water. The boats scoot right by Ellie and the fisherman; Ellie's head bobs up, peers ahead of her, and seeing that her pursuers passed her, smiles victoriously.

ELLIE
(to fisherman)
Thanks.

She starts swimming toward shore.

DISSOLVE TO:

EXT. DECK OF YACHT

35 MED. SHOT
Ellie's pursuers clamber aboard. Andrews waits for them.

A MAN
Sorry, sir. She got away.

ANDREWS
(disappointed but proud)
Of course she got away -- too smart for you.

CAPTAIN
What a hell cat. No controlling these modern girls.
(murmuring)
They're terrible!

35 CONTINUED:

ANDREWS
(resentfully)
Terrible! Nothing terrible about her. She's great! Marvelous youngster! Got a mind of her own. Knows just what she wants.
(smiling)
She's not going to get it though. She won't get very far. Has no money.

CAPTAIN
What about that diamond wristwatch she had on -- she can raise some money on that.

ANDREWS
(face falls)
Holy Smoke! I forgot all about that.
(to officer by his side)
Send a wireless at once. 'Lovington Detective Agency. Daughter escapes again. Watch all roads - air transports and railroad stations in Miami. Have your New York office keep tabs on King Westley. Intercept all messages. Want her back at all costs!'

OFFICER
Yessir.

CAMERA MOVES IN to a CLOSEUP OF ANDREWS, who stares out at the sea, his face wreathed in a broad smile.

FADE OUT.

FADE IN:

36 INT. RAILROAD STATION IN MIAMI - LONG SHOT

of an active terminal. CAMERA DOLLIES DOWN to entrance gate to trains. Passengers hurry through. PAN OVER to two men, obviously detectives, who have their eyes peeled on everyone passing through. CAMERA PANS OVER to Ellie. She stands watching the detectives.

WIPE OFF TO:

37 EXT. AIR TRANSPORT - MED. SHOT

In b.g. several planes are tuning up. Passengers file through. Several detectives stand around in a watchful pose.

WIPE OFF TO:

38 EXT. FRONT OF WESTERN UNION OFFICE - MED. SHOT

Several people walk in and out. PAN OVER to the side of the door. Two detectives are on the lookout.

WIPE OFF TO:

39 INT. WAITING ROOM OF BUS STATION - MED. CLOSE SHOT

at ticket window. Over the window is a sign reading: BUY BUS TICKETS HERE.

A line forms in front of the window. CAMERA PANS OVER to the two detectives.

1st DETECTIVE
We're wastin' our time. Can you picture Ellie Andrews ridin' on a bus?

2nd DETECTIVE
I told the old man it was the bunk.

CAMERA PANS FROM THEM to Ellie, whostands behind a post, watching the two detectives apprehensively.

40 MEDIUM SHOT - FROM ELLIE'S ANGLE

The two detectives by the ticket window. One of them turns toward her.

41 CLOSE SHOT ELLIE

She slips behind post, concealing herself. Just then a little old lady approaches.

OLD LADY
Here's your ticket, ma'am.

ELLIE
Oh, thank you. Thank you very much.

She takes the ticket and change from the old lady; hands her a bill.

Here.

OLD LADY
Thank you, ma'am.

ELLIE
When does the bus leave?

OLD LADY
In about fifteen minutes.

ELLIE
Thank you.

She picks up a small overnight bag from the floor and hurries away. CAMERA FOLLOWS HER as she crosses to entrance of waiting room. As Ellie disappears through the doors, CAMERA SWINGS OVER to a telephone booth near entrance. Clustered around the booth are half a dozen men of varied descriptions. The inside of the booth is lighted. A young man, Peter Warne, waves his hands wildly as he shouts into the phone. We cannot h ar what he is saying. CAMERA MOVES IN to a CLOSE SHOT. A close inspection of the men surrounding the booth reveals them as being slightly and happily intoxicated. One of them opens door to booth.

1ST MAN
(drunker than the rest)
Atta boy, Petey, old boy! Atta boy!

2ND MAN
Speak right up, son. Tell him what he can do with his job, and don't spare the language.

3RD MAN
Yeah, and tell him about the novel you're never gonna write.

4TH MAN
Tell him everything, Petey, my lamb. He's paying for the call.

PETER'S VOICE
In a pig's eye, you will! --

41 CONTINUED

1ST MAN
(too drunk for anything else)
Atta boy, Petey old boy. Atta boy!

41-A INT. TELEPHONE BOOTH
CLOSE SHOT PETER WARNE
He too, gives evidence of having imbibed freely.

PETER
(shouting into phone)
Listen, monkey-face -- when you fired me, you fired the best news hound your filthy scandal sheet ever had.

CUT TO:

41-B INT. A NEW YORK NEWSPAPER OFFICE
MED. FULL SHOT

A night editor, sleeves rolled up, sits at his desk, shrieking into phone. (He shall go by the name of Gordon)

GORDON
Oh, so that's what you're supposed to be? A newspaperman, huh? Say, the bughouse is full of guys that think they're Napoleon.
(listens)
Yeah? Sure. I got all your copy. Why didn't you tell me you were gonna write in Greek? I'd start a new department.

41-C INT. PHONE BOOTH
CLOSE SHOT PETER

PETER
(into phone)
Trouble with you is you wouldn't know good copy if it came up and kissed you smack on your lips. That was free verse, you ga:house palooka! I wouldn't expect you to understand it.

41-D INT. NEWSPAPER OFFICE
CLOSE SHOT GORDON

GORDON
Free verse, huh?
(shouting)
What the dickens was free about it? It cost this paper a gob of dough. Well, I'm here to tell you, it's not gonna cost us any more.

INT. PHONE BOOTH

CONTINUATION SCENE 41-C

PETER
That's okay by me! 'Cause as far as I'm concerned, I'm through with newspapers! See? I'm through with stupidity! I'll never write another newspaper story, for you or anybody else, if I have to starve.
(pause)
Yeah? What about my novel! When I get through with that --

CUT TO:

INT. NEWSPAPER OFFICE

CONTINUATION SCENE 41-D

GORDON
When you get through with that, I'll have a beard down to my ankles.

Gordon's secretary enters scene.

SECRETARY
Mr. Gordon --

GORDON
(looking up)
Huh?

SECRETARY
Did you know he reversed the charges on that call?

GORDON
What!
(into phone)
Say, listen you! When you get back to New York, take my advice and stay f-a-r away from this office -- unless you don't care what happens to that funny map of yours.

He bangs up the receiver viciously and glowers at the phone.

41-E INT. PHONE BOOTH
MED. CLOSE SHOT

Peter reacts to the phone being hung up on him. But he goes right on for the benefit of the boys.

PETER
(into dead phone)
Oh, so you're changing your tune, eh? Well, it's about time. But it's going to do you no good, my tough friend. It's a little too late for apologies. I wouldn't go back to work for you if you begged me on your hands and knees! I hope this is a lesson to you!

He snaps the receiver up with a great pretense of outraged pride. CAMERA TRUCKS BACK to WIDER ANGLE as Peter hangs up.

1st MAN
Atta boy, Petey old boy. Atta boy!

The gang is full of admiration for the courageous manner in which he talked to the boss. Peter staggers out of booth.

PETER
That's telling him, isn't it?

BOYS
(ad lib)
You betcha!
That's the way to talk!

PETER
Give me any of his lip, will he?
Huh! I guess he knows now what I think of his job.
(expansively)
Is my chariot ready?

BOYS
Yeah.
We'll escort you, O mighty King!

With head held high, he struts majestically out of scene, followed by the boys.

DISSOLVE TO:

41-F EXT. OF BUS STATION
MED. CLOSE SHOT

The boys stand around the entrance to a bus. Peter stands on the steps, suitcase in hand.

41-F CONTINUED

PETER
(making a grand speech)
That's right, my friends. Cling to your jobs! Remain slaves the rest of your lives! Scum of the earth! Newspaper men! Not me! When I'm basking in the glorious arms of the Muse — what'll you be doing? Chasing news. You miserable worms! For what? A mere pittance! My heart goes out to you.
(arms extended; tremolo voice)
Goodbye.

He turns his back and enters the bus.

BOYS
(ad lib - same spirit)
Goodbye, O mighty King!
Peace be with you, Courageous One!

1ST MAN
(above the others)
Atta boy, Petey old boy. Atta boy!

CUT TO:

42 INT. OF BUS
TRUCKING SHOT

shooting from front of bus. CAMERA STARTS FORWARD passing the conglomerate bunch of unprepossessing human beings who occupy the seats. Every space is taken. The occupants seem hot and uncomfortable, which adds to their uninviting appearances. Mothers cling to crying babies. The Swedish farmhand and his young wife are already busy opening their basket of food prepared for the long journey. The surly-looking hoodlum traveling alone, is slumped in his seat, cap drawn carelessly over his eyes. CAMERA PASSES THESE and other characters until it reaches the one unoccupied seat in the car, unoccupied except for several bundles of newspapers.

Standing before the seat is Peter, his suitcase in hand, speculating as to what disposition to make of the newspapers.

PETER
(calling off)
Hey, driver! How about clearing this stuff away?

43 REVERSE SHOT

shooting toward the front of the bus. Several passengers crane their necks to scrutinize the intruder. Through a glass partition the driver can be seen receiving his last minute instructions from a superintendent, who stands on the running board. Their voices are indistinguishable. In answer to Peter's request, the driver glances back indifferently, and continues talking to the superintendent.

44 CLOSE SHOT PETER

He arches his eyebrows, an amused acknowledgment of the disdainful attitude of the driver. He drops his suitcase and starts forward, CAMERA TRUCKING BEFORE HIM.

45 MED. CLOSE SHOT

as Peter arrives at the glass partition through which we see the driver. Peter taps playfully on the pane with his fingernails. Driver turns and pulls the dinwod down a few inches.

DRIVER
(annoyed)
Whadda you want?

PETER
(xpleasantly)
If you'll be good enough to remove those newspapers, I'll have a seat.

DRIVER
(irritably)
Okay - okay! Keep your shirt on, young feller.

With which remark the driver turns away from Peter. Peter looks at the back of the driver's neck for a moment.

PETER
(confidentially)
Just between you and me, I never intended taking it off.

He wheels around uncertainly and CAMERA RETREATS BEFORE HIM as he swaggers jauntily down the aisle toward the empty seat. En route he bestows genial smiles upon several of his disgruntled follow-passengers. He stops long enough in front of a robust lady who at the moment is breast-feeding her baby. A lighted cigarette dangles from her lips.

45 CONTINUED

PETER
Personally, I was raised on a bottle.

The woman looks up at him, perplexed.

PETER
When I was a baby, I insisted on it. You know why?
(the woman stares up stupidly)
I never liked the idea of getting cigarette ashes in my eyes.

He moves forward. The woman can't make head or tail of it. Assuming he's crazy, she shrugs her shoulders.

46 CLOSE SHOT PETER

as he arrives at his seat and, whistling softly, raises the window. Unhurriedly, he picks the newspaper bundles up one by one and flings them out of the window. We hear them hit the sidewalk below with a dull thud.

47 CLOSE SHOT DRIVER

shooting through glass partition. He reacts violently to Peter's unprecedented cheek, and starts down from his seat.

48 MED. CLOSE SHOT

shooting toward Peter. He has cleared the seat of all the newspaper bundles and, still whistling his favorite melody, picks up his suitcase preparatory to placing it in the rack overhead. At this point, the driver enters the side door of the bus.

DRIVER
(pugnaciously)
Hey, wait a minute!

Peter, his arms holding the suitcase over his head, turns and glances at the driver, a quizzical look in his eyes.

DRIVER
(coming forward)
What do you think you're doing?

48 CONTINUED

PETER
(turning)
Huh?

DRIVER
(bellowing)
The papers! The papers! Whadda you mean throwin' 'em out!

PETER
Oh — the papers —

He slowly lowers his arms and deposits the suitcase on the floor

49 CLOSE TWO SHOT
PETER AND DRIVER

PETER
That's a long story, my friend. You see, I don't like sitting on newspapers. I did once and all the headlines came off on my white pants.

DRIVER
Hey, whadda you tryin' to so - kid me?

PETER
Oh, I wouldn't kid you. On the level, it actually happened. Nobody bought a paper that day. They followed me all over town and read the news from the seat of my pants.

DRIVER
What're you gonna do about the papers? Somebody's gotta pick 'em up.

PETER
(turning to his suitcase)
It's okay with me. I'm not arguing.

DRIVER
(pugnaciously)
Fresh guy, huh! What you need is a good sock on the nose.

PETER
(turning back to him)
Look here, partner. You may not like my nose. But I do. It's a good nose. The only one I've got. I always keep it out in the open where anybody can take a sock at it. If you decide to do it, make sure you don't miss.

49 CONTINUED

During his speech, Ellie has entered from rear and plunks herself into Peter's seat. Peter doesn't see her. She places her small bag beside her.

DRIVER
(answering Peter; weakly)
Oh, yeah?

50 MED. CLOSE SHOT
favoring Peter.

PETER
Now, that's a brilliant answer. Why didn't I think of it? Our conversation could have been over long ago.

DRIVER
Oh, yeah?

PETER
If you keep that up, we're not going to get anywhere.

DRIVER
Oh, yeah?

PETER
(exhausted)
You win!

Smiling, he turns to sit down. The smile dies on his face, when he finds his place occupied. Ellie stares out of the window.

51 CLOSE TWO SHOT
PETER AND ELLIE

PETER
Excuse me, lady —
(slowly)
— but that upon which you sit -
is mine.

51 CONTINUED

Ellie glances up at him - then down at her buttocks.

ELLIE
(eyes flashing)
I beg your pardon!

PETER
Now, listen. I'm in a very ugly mood. I put up a stiff battle for that seat. So if it's just the same to you —
(gestures with his thumb)
— scram!

ELLIE
(ignores this; calls)
Driver!

52 WIDER ANGLE

The driver, who has stopped to witness this new altercation, returns.

ELLIE
Are these seats reserved?

DRIVER
(pleased to discomfort Peter)
No. First come, first served.

ELLIE
(dismissing the whole thing)
Thank you.

Peter, thwarted for a moment, glares at her.

PETER
(also calling)
Driver!

DRIVER
Yeah?

PETER
These seats accommodate two passengers, don't they?

52 CONTINUED

DRIVER
(hates to give in)
Maybe they do — and maybe they don't.

Peter lifts Ellie's overnight bag off the seat and drops it on the floor. Part of her coat covers the small space by her side. This he sweeps across her lap.

PETER
Move over, lady. This is a "maybe they do."

He plops into the seat. The other passengers around them heave a sigh of relief. Ellie flashes him a devastating look and deliberately turns her back on him. Peter suddenly looks down toward the floor.

53 CLOSEUP AT THEIR FEET

Ellie's bag on the floor annoys Peter. With his foot he slowly shoves it over to her. Ellie's foot is seen pushing it back. Peter now viciously kicks it over to her side again.

54 MED. CLOSE SHOT

Ellie glares at him, picks up her bag, and standing on the seat, deposits it on the rack overhead. Just then the bus starts forward with a lurch which unbalances her, and she falls backward right in Peter's lap.

55 CLOSE SHOT

Ellie in Peter's lap. Their noses almost touch. Their eyes meet. They glare at each other hostilely. Ellie quickly scrambles off and gets back in her seat, turning her back on him.

PETER
(amused)
Drop in on me again, sometime.

DISSOLVE TO:

56 EXT. COUNTRY ROAD - NIGHT - LONG SHOT

The bus sways perilously as it speeds through the night.

DISSOLVE TO:

57 INT. OF BUS - NIGHT
MED. CLOSE SHOT

Peter is slumped in his seat, his hat drawn over his eyes. Ellie has her head thrown back, trying to sleep. The swaying bus causes her head to roll from side to side uncomfortably. Finally she gives up.

ELLIE
(an order)
Tell that man not to drive so fast.

Peter just cocks his head slightly.

PETER
Are you talking to me?

ELLIE
Yes. Tell that man to drive slowly.

Peter stares at her a moment, resenting her officious manner.

PETER
(pleasantly)
Okay.

And much to her surprise, he sighs deeply and relaxes to his former position, shutting his eyes. She glares at him crushingly.

DISSOLVE TO:

58 INT. OF BUS
MEDIUM SHOT

shooting toward the driver. The bus comes to a stop.

DRIVER
(sticking his head in, calls)
Rest station! Ten minutes!

CAMERA RETREATS as some of the passengers rise. The men stretch their legs. The women straighten out their skirts.

59 CLOSE SHOT
PETER AND ELLIE

She rises. Peter accommodatingly shoves his feet aside for her to pass. Ellie starts up the aisle and suddenly stops. She looks back, first at her bag and then at Peter, and decides to take her bag with her. She returns to take it. She reaches for it on the rack. Peter watches her amused.

DISSOLVE TO:

EXT. REST STATION

60 LONG SHOT
Several passengers walk briskly back and forth. The place is dimly lit by one or two lampposts. Peter can be seen leaning against one of these posts, smoking a cigarette. CAMERA TRUCKS IN TO CLOSE SHOT of Peter, as he steals a glance at Ellie, off scene.

61 MED. SHOT
(from Peter's angle) Ellie is in the shadow of the bus, her bag at her feet. She slowly turns her head toward Peter and then quickly averts it.

62 CLOSE SHOT PETER
He speculates about her. He glances around the place. CAMERA PANS to follow his gaze. It takes in the other passengers. All obviously poor and uncultured. It reaches Ellie. The contrast is perceptible.

63 MED. CLOSE SHOT
Peter. No doubt about it. She doesn't belong. Suddenly he sees something which startles him.

64 MED. SHOT
(Shooting towards Ellie) Directly in back of her, the young hoodlum passenger slyly lifts her overnight bag from the ground and starts running with it. Ellie is oblivious of his actions.

65 REVERSE ANGLE
(Shooting toward Peter) He springs forward.

CONTINUATION SCENE 64:
Ellie sees Peter coming toward her and is perceptibly startled. Peter whizzes by her, and this amazes her even more. She shrugs her shoulders, perplexedly, and resumes her smoking. In a few seconds Peter returns, puffing breathlessly.

PETER
He got away. I suddenly found myself in the middle of the brush and not a sign of the skunk.

66 CLOSE SHOT THE TWO
Ellie doesn't know what he's talking about. She looks at him, puzzled.

ELLIE
I don't know what you're raving about, young man. And, furthermore, I'm not impressed.

66 CONTINUED:

PETER
(taken aback)
Why, you ungrateful brat!
(hard)
Maybe you'll be interested to know your bag's gone.

Ellie wheels around and stares at the spot where her bag had been.

ELLIE
Oh, my heavens! It's gone!

PETER
(sarcastically)
Yeah. I knew you'd catch on eventually.

ELLIE
What happened?

PETER
That cadaverous-looking yegg who sat in front of us, just up and took it. Boy, how that baby can run!

ELLIE
What am I going to do now?

PETER
Don't tell me your ticket was in it?

ELLIE
(opening her purse)
No. I've got that, all right. But my money. All I have here is four dollars. I've got to get to New York on it.

PETER
You can wire home for some money when we get to Jacksonville.

ELLIE
Why, no — I —
(catching herself)
Yes...I guess I will.

PETER
(starts out)
I'll report it to the driver. About your bag, I mean.

ELLIE
(quickly)
No. I'd rather you didn't.

66 CONTINUED:

PETER
Don't be a fool. You lost your bag.

71 The company'll make good.

67 CLOSE SHOT THE TWO
(favoring Ellie)

ELLIE
I don't want it reported!

PETER
Why, that's ridiculous! They're responsible for everything that —

72 CLOSE SHOT

ELLIE
(hotly)
See here, young man, can you understand English! I don't want it reported!
(she starts away)
Please stay out of my affairs! I want to be left alone.

With which she exits from scene.

68 CLOSEUP PETER
glaring after her.

PETER
(mumbling)
Why, you ungrateful brat!

DISSOLVE TO:

INT. OF BUS

69 LONG SHOT
All the passengers are scattering back to their seats. Peter is already seated when Ellie arrives.

70 MED. CLOSE SHOT
Peter and Ellie. She stands uncertainly for a moment, speculating whether to cross over his legs to get to her place by the window. Peter feels her presence by his side and glances up. She tosses her head and plants herself in the seat in front of him, vacated by the young man who stole her bag. Peter takes the affront with a shrug and slides over gratefully to the coveted spot near the window.

DISSOLVE TO:

INT. OF BUS

71 CLOSE SHOT
Ellie and a fat man next to her. She has her head thrown back in an effort to sleep. The fat man, his hands clasped over his protruding stomach, snores disgustingly. The rumble of the flying bus accompanies him. Suddenly the bus careens, and the fat man falls against Ellie. She awakens with a start and pushes him back. The fat man's snoring goes on uninterruptedly. Ellie relaxes again, but in a few seconds the procedure is repeated. Ellie is beside herself. She looks around for somewhere to flee.

72 CLOSE SHOT
(Shooting over Ellie's shoulder, toward Peter seated in back of her). In his customary, slumped position, he opens his eyes slightly. It is apparent he has been watching her for some time, for he grins at her discomfiture. Ellie's head turns in his direction and the grin leaves Peter's face. He shuts his eyes and pretends to be asleep.

Ellie glances at Peter to make certain he is asleep. The fat man falls against her again and it is all she can stand. She starts to rise.

73 MED. CLOSE SHOT
Peter sees her coming and deliberately puts his hand on the seat next to him, still pretending to be asleep. Just as Ellie starts to sit, she notices his hand and is embarrassed. Gingerly she picks up his limp hand and places it on his knee. She then slides into the seat, sighing relievedly. Peter opens his eyes and is amused. Slowly his head turns - and he scrutinizes her, soberly and appraisingly.

Ellie slowly turns her head for a glimpse of Peter - and is startled to find him gazing at her. She turns forward, her jaw set forbiddingly.

DISSOLVE TO:

EXT. ON ROAD SOMEWHERE - DAWN

74 LONG SHOT (STOCK)
In the distance, against the horizon, the bus, a mere speck, makes its lone way over the deserted country.

DISSOLVE IN TO:

INSERT: LARGE SIGN - reading: JACKSONVILLE.

DISSOLVE TO:

INT. OF BUS

75 CLOSE SHOT
Ellie and Peter. They are both asleep. Her head rests comfortably on his shoulder. Peter's topcoat is thrown over her. CAMERA DRAWS BACK. We find the bus empty except for Ellie and Peter. The last few passengers are just leaving.

76 CLOSE SHOT PETER
His eyes slowly open. He looks down at the head on his shoulder and grins. With a sigh, he shuts his eyes again and resumes his slumber.

77 CLOSE SHOT
at front of bus. The driver stands staring at Peter and Ellie in this intimate position, and his mouth twists knowingly.

DRIVER
(murmuring)
Oh, yeah?

78 CLOSE SHOT ELLIE
She stirs, squirms a little uncomfortably, and with a sleepy grunt shifts her position. Just as she settles down, her eyes open. She stares out of the window with unseeing eyes, and then closes them dreamily. We get a feeling, that still half conscious, she is trying to recall where she is. Apparently she does, for her eyes suddenly snap open and she lifts her head.

79 WIDER ANGLE
to include Peter. Ellie realizes she has been sleeping on his shoulder and straightens up, embarrassed.

ELLIE
Oh, I'm sorry —
(feebly smile)
Silly, isn't it?

She looks around and finding herself alone with Peter, it adds to her embarrassment.

ELLIE
Everybody's gone.

She lifts her arms to adjust her hat and becomes conscious of his coat over her, which slips. She stares at it thoughtfully for a moment - then at Peter.

ELLIE
(realizes he put it there)
Oh, thank you.

79 CONTINUED:

ELLIE (cont'd)
(she hands him coat, ill at ease)
We're in Jacksonville, aren't we?

PETER
Yes.

ELLIE
(nervously)
That was foolish of me. Why didn't you shove me away?

PETER
I hated to wake you up.

She glances at him speculatively. He continues:

PETER
How about some breakfast?

ELLIE
No, thank you.

She rises, anxious to get away.

ELLIE
Thank you so much.

Most uncomfortably, she edges away from him toward the front of the bus. Peter watches her leave, his interest definitely provoked.

EXT. OF BUS STAND - DAY

80 CLOSE SHOT
as Ellie emerges from bus. At the foot of the steps is the driver.

ELLIE
How much time have I?

DRIVER
About a half hour.

ELLIE
I'm going over to the Windsor Hotel.

Peter appears in door of bus b.g.

81 CLOSE SHOT PETER
as he sees Ellie talking to driver, he stops to listen.

81 CONTINUED:

DRIVER'S VOICE
The Windsor! You'll never make it in time.

Peter in f.g. the plane at rear. Ellie's face clouds. She stares at Peter, pouting.

ELLIE'S VOICE
You'll have to wait for me.

DRIVER'S VOICE (aghast)
Wait for you!

A smile flits across Peter's face.

82 WIDER ANGLE
Ellie leaves the driver.

ELLIE (as she goes)
Yes. I may be a few minutes late.

She disappears from sight. The driver stares at her, dumbly. Peter, standing in back of driver, shakes his head in amazement.

DISSOLVE TO:

83 EXT. BUS STAND
FULL SHOT
At the same spot where the bus had previously been. It is no longer there, however. A huge crowd fills the space. CAMERA MOVES DOWN through the crowd, until it singles Ellie out. She has just arrived and looks around helplessly. Finally she spots a uniformed terminal guard and approaches him.

84 CLOSE SHOT
Ellie and guard.

ELLIE
Say, Where's the bus to New York?

GUARD
Left twenty minutes ago.

ELLIE
Why, that's ridiculous! I was on that bus — I told them to wait!

GUARD
Sorry, Miss. It's gone.

He turns his back on her. Ellie's face clouds. The crowds surge about her. She looks around thoughtfully. Suddenly her eyes open in surprise at something she sees off.

84 CONTINUED:

PETER
Good morning.

85 MED. CLOSE SHOT (Shooting toward Ellie)
Peter in f.g. The guard is seen b.g. Ellie's face clouds. She stares at Peter, perplexed.

PETER
Remember me? I'm the fellow you slept on last night.

ELLIE
Seems to me I've already thanked you for that.
(turning to guard)
What time is the next bus to New York?

GUARD
(turning)
Eight o'clock tonight.

ELLIE
Eight o'clock! Why, that's twelve hours!

GUARD
Sorry, Miss.

Guard leaves scene. Ellie's disappointment is apparent.

PETER
(sarcastically)
What's the matter? Wouldn't the old meanies wait for you?

Ellie glares at him.

86 MEDIUM SHOT - DIFF ANGLE

PETER
(hotly)
Say, how old are you, anyway? Don't you know these buses work on schedule? You need a guardian.

ELLIE
(starting away)
What are you excited about? You missed the bus, too.

Peter looks at her a moment before replying.

PETER
(quietly)
Yeah. I missed it, too.

87 CLOSE SHOT THE TWO
favoring Ellie. She turns to him. Her interest is provoked by his tone of voice. She glances up into his face.

ELLIE
Don't tell me you did it on my account!
(a pause)
I hope you're not getting any idea that what happened last night is --
(interrupts herself)
You needn't concern yourself about me, young man. I can take care of myself.

PETER
You're doing a pretty sloppy job of it.
(reaches in his pocket)
Here's your ticket.

ELLIE
(surprised)
My ticket?

PETER
I found it on the seat.

ELLIE
(taking it)
Oh, thank you. Must have fallen out of my pocket.

88 THE TWO - REVERSE ANGLE
(Favoring Peter) While she is putting the ticket away in her purse, Peter speaks:

PETER
You know, you're just the type.

Ellie looks up quizzically.

PETER
I've always been curious about the kind of a girl that would marry King Westley. You're perfect.

CONTINUATION SCENE 87
(Favoring Ellie) This is a shock to Ellie.

ELLIE
(weakly)
What are you talking about?

PETER
Just a spoiled brat of a rich man. You and Westley'll make an ideal team.

CONTINUATION 87 - CONTINUED

ELLIE
(bluffing it through)
Will you please tell me what you're raving about!

CONTINUATION SCENE 88
(Favoring Peter)

PETER
You'll never get away with it, Miss Andrews. Your father'll stop you before you get half way to New York.

ELLIE
You must have me confused with ---

PETER
(interrupting)
Quit kidding! It's all over the front pages.

He pulls a newspaper out of his pocket and hands it to her. Ellie glances at the headline hurriedly.

PETER
(while she reads)
Take my advice -- grab the first bus back to Miami.

89 CLOSE TWO SHOT
Ellie looks up at Peter.

ELLIE
I didn't ask for your advice.
(hands paper back)
Well, I suppose you'll notify my father.

PETER
(looking at her squarely)
What for?

ELLIE
If you play your cards right, you might get some money out of it.

A disdainful expression crosses his face.

ELLIE
Or have you already done it.

PETER
I'm not that much interested. You, King Westley, your father -- you're all a lot of hooey to me ---

He turns his back on her and leaves.

CONTINUATION SCENE 143:
Ellie doesn't like the implication. Glares in his direction. Peter's voice continues:

PETER'S VOICE
(meaningly)
I'll bet you're in an awful hurry to get back to New York, aren't you?

ELLIE
(hard)
Goodnight, Mr. Warne.

She turns over.

CONTINUATION SCENE 142:
PETER.

PETER
Goodnight.

He also turns his head toward the wall.

FADE OUT.

FADE IN:

LONG SHOT OF SKY (Early Morning)

144 In the dim distance we see a speck, which, as it comes nearer, we recognize as an airplane. The drone of its motors becomes louder and louder.

INT. CONTROL COCKPIT OF PLANE

145 CLOSE SHOT TWO PILOTS

1st PILOT
(shouting to other)
The old man's screwy!

2nd PILOT
(can't hear)
What's 'at?

1st PILOT
(louder)
I said, the old man's screwy!

90 CLOSEUP ELLIE
She stares off at him, eyes blazing angrily.

FADE OUT.

90A INT. TELEGRAPH OFFICE
CLOSE SHOT

Peter, with a mischievous twinkle in his eye, leans on the counter writing a telegram:

INSERT: THE TELEGRAM
On it is already written as follows:

Joe Gordon
N ew York Mail

AM I LAUGHING THE BIGGEST SCOOP OF
THE YEAR JUST DROPPED IN MY LAP I
KNOW WHERE ELLEN ANDREWS IS HOW WOULD
YOU LIKE TO HAVE THE STORY YOU BIG
TUB OF MUSH WELL TRY AND GET IT

Peter's hand is writing:

WHAT I SAID ABOUT NEVER WRITING
ANOTHER LINE FOR YOU STILL GOES
ARE YOU BURNING?

BACK TO SCENE:
Peter, grinning, signs the telegram as a clerk comes into scene. Peter hands telegram to clerk.

PETER
Send it right away --
(emphatically)
Collect.

As the clerk takes the wire from him

FADE OUT.

FADE IN :

91 EXT. BUS TERMINAL - NIGHT - FULL SHOT

The rain comes down in torrents. People scurry around to get into busses. The voice of an announcer is heard:

ANNOUNCER'S VOICE
Bus for blah-blah-blah-blah --
Charleston - blah-blah-blah -- and
all points North to New York.

DISSOLVE TO:

92 INT. OF BUS - FULL SHOT

Bus is practically filled. Peter is in his seat, reading a magazine. Ellie enters hurriedly from rear door and starts forward.

93 MED. SHOT

As she approaches Peter, she hesitates a second, and deliberately passes him, plunking herself into a seat in the opposite aisle. Peter turns just as she gets seated. He glances at her indifferently.

94 CLOSE SHOT

Ellie is seated next to a man who sits reading a newspaper which covers his face. Her eyes are rivetted forward, her lips set adamantly.

95 CLOSEUP THE MAN

Next to Ellie. He is a typical drummer. At the moment he is absorbed in a serial story. Suddenly he becomes aware of something at his feet. Without lowering the newspaper, his gaze slowly shifts downward. CAMERA PANS DOWN until it reaches Ellie's trim ankles. Her feet beat a regular tattoo on the floor. Her extreme agitation is evident. CAMERA SLOWLY PANS BACK, taking in Ellie's shapely leg as far as the knee.

96 CLOSE SHOT ELLIE AND DRUMMER

His gaze is still fixed on her leg. Slowly his face breaks into a lascivious grin. He lowers his paper and turns for a scrutiny of her face. What he apparently sees delights him, for he drops his paper-- and smiles broadly.

96 CONTINUED:

DRUMMER
Hi, sister — All alone? My name's Shapeley.

Ellie favors him with a devastating look which is wasted on the drummer.

SHAPELEY
Might as well get acquainted. It's gonna be a long trip — gets tiresome later on. Specially for somebody like you. You look like you got class.

He surveys her from head to foot.

SHAPELEY
(on his breath)
Yessir! With a capital K.
(chuckles at his own sally)
And I'm a guy that knows class when he seen it, believe you me.

97 CLOSEUP ELLIE

Shapeley's voice continues, and as he speaks Ellie keeps glancing back at Peter, expecting him to come to her rescue.

SHAPELEY'S VOICE
Ask any of the boys. They'll tell you. Shapeley sure knows how to pick 'em. Yessir. Shapeley's the name, and that's the way I like 'em.

Ellie looks toward Peter.

98 CLOSE SHOT PETER

He seems to have found something of unusual interest in his magazine.

99 TWO SHOT

Ellie and Shapeley. The still continues:

99 CONTINUED:

SHAPELEY
You made no mistake sitting next to me.
(confidentially)
Just between us, the kinda muggs you meet on a hop like this ain't nothin' to write home about. You gotta be awful careful who you hit it up with, is what I always say, and you can't be too particular, neither. Once when I was comin' through North Carolina, I got to gabbin' with a good-lookin' mama. One of those young ones, you know, and plenty classy, too. Kinda struck my fancy. You know how it is. Well, sir, you coulda' knocked me over with a Mack truck. I was just warming up when she's yanked offa the bus. Who do you think she was? Huh? Might as well give up. The girl bandit! The one the papers been writin' about.

He pulls out a cigar and continues:

SHAPELEY
(awed by the recollection)
Yessir, you coulda knocked me over with a Mack truck.

He lights his cigar, takes a vigorous puff, turns to her again.

SHAPELEY
What's the matter, sister? You ain't sayin' much.

ELLIE
(intending to freeze him)
Seems to me you're doing excellently without my assistance.

This brings a guffaw from the drummer.

SHAPELEY
That's pretty good...Well, shut my big nasty mouth!

100 CLOSEUP ELLIE
As Shapeley's voice continues:

SHAPELEY'S VOICE
....looks like you're one up on me. Nothin' I like better than to meet a high-class mama that can snap 'em back at you. 'Cause the colder they are, the hotter they get, is what I always say.

101 MED. CLOSE SHOT
Ellie and Shapeley in close f.g. Peter seen in b.g. Shapeley still

101 CONTINUED:

SHAPELEY
Take this last town I was in. I run into a dame -- not a bad looker, either -- but boy, was she an iceberg! Every time I opened my kisser, she pulls a ten strike on me. It sure looked like cold turkey for old man Shapeley. I sell office supplies, see? And this hotsy-totsy lays the damper on me quick. She don't need a thing - and if she did she wouldn't buy it from a fresh mugg like me. Well, says I to myself -- Shapely, you better go to work. You're up against a lulu. Well, I'm here to tell you, sister, I opened up a line of fast chatter that had that dame spinnin' like a Russian dancer. Before I got through she bouth enough stuff to last the firm a year. And did she put on an act when I blew town!

Ellie has scarcely listened to him, and has divided her attention between glancing back at Peter and staring at Shapely as if he were insane. None of which bothers Shapeley. He goes on with his merry chatter, blowing rings of smoke in the direction of the ceiling.

SHAPELEY
Yessir. When a cold mama gets hot -- boy, how she sizzles! She kinda cramped my style, though. I didn't look at a dame for three towns.
(quickly)
Not that I couldn't. For me it's always a cinch. I got a much better chance than the local talent.
(confidentially)
You see, they're kinda leery about the local talent. Too close to home. Know what I mean?

102 CLOSE SHOT ELLIE
She has now reached the point where she could, without any compunction, strangle him.

SHAPELEY'S VOICE
(continuing)
But take a bird like me -- it's here today -- and gone tomorrow. And what happens is nobody's business.

She turns helplessly to Peter, off scene.

103 CLOSE SHOT PETER
He is apparently oblivious of her presence.

104 MED. CLOSE SHOT
Eddie and Shapeley in f.g. Peter in b.g.

104 CONTINUED:

SHAPELEY
But I don't go in for that kinda stuff -- much. I like to pick my fillies. Take you, for instance. You're my type. No kiddin', sister. I could go for you in a big way. 'Fun on-the-side Shapeley' they call me, and the accent's on the fun, believe you me.

This is all Ellie can stand.

ELLIE
(snappily)
Believe you me, you bore me to distraction.

Shapeley throws his head back and emits his characteristic guffaw.

SHAPELEY
(laughing)
Well, you're two up on me now.
(he holds up two fingers)

PETER
(approaching them)
Hey, you!

Shapeley's laugh dies down. Looks dumbly up at Peter, his two fingers still held in mid-air.

SHAPELEY
Huh?

PETER
(indicating his own seat)
There's a seat over there for you.

SHAPELEY
What's the idea?

PETER
I'd like to sit with my - uh - wife -- if you don't mind.

Shapeley's face falls.

SHAPELEY
(puzzled)
Wife?

PETER
Yeah. Come on -- come on!

SHAPELEY
(rising)
Oh, excuse me---
(edging away)
I was just tryin' -- you know -- to make things pleasant.

And smiling sheepishly, he sidles over to Peter's seat, his two fingers still poised in air. Peter plants himself next to Ellie and totally ignoring her, opens his magazine and resumes his reading.

105 CLOSE SHOT
Ellie and Peter. She looks up at him.

ELLIE
If you promise not to snap my head off, I'd like to thank you.

PETER
(without turning)
Forget it. I didn't do it for you. His voice got on my nerves.

She feels herself crushed. Peter resumes his interest in his magazine. Ellie ventures no further comment.

106 MED. FULL SHOT
of bus. There is silence for a while as the bus slows down and comes to a stop. Almost simultaneously a boy makes his appearance, selling magazines and candy.

BOY
Here you are, folks. Candy - popcorn - cigarettes - magazines --

107 MED. CLOSE SHOT
Ellie and Peter. She turns and calls to boy:

ELLIE
Here, boy.

Peter turns to her.

PETER
What'd you do? Wire one of your friends for money?

ELLIE
(rummaging in her purse)
No. It'd be useless. Father'd get the wire before they would.

The boy enters scene.

BOY
(as he enters)
Yes, ma'am?

ELLIE
A box of chocolates, please.

PETER
(to boy)
Never mind, son. She doesn't want it.

He gestures with his thumb for the boy to leave.

BOY
(puzzled)
But the lady says --

ELLIE
Of course I do. What do you mean --

107 CONTINUED

PETER
(to boy)
Beat it!

Boy, frightened by his voice, leaves.

ELLIE
(resentfully)
You have your nerve!
(starts to rise)
Here, boy — !

Peter snatches the purse out of her hand and takes the money out. Ellie stares at him dumbfounded.

PETER
A dollar sixty! ...

108 CLOSE SHOT THE TWO (FAVORING PETER)
as he continues:

PETER
...You had four dollars last night!
How do you expect to get to New York
at the rate you're going?

ELLIE
(vehemently)
That's none of your business!

PETER
(with finality)
You're on a budget from now on.

He flings her purse back at her and pockets the money.

ELLIE
Now, just a minute — you can't —

PETER
Shut up!

He returns to his magazine. She stares at him petulantly.

FADE OUT.

FADE IN:

EXT. SOMEWHERE ON ROAD - NIGHT

109 MED. SHOT
This is probably near a police booth on the outskirts of a town. Two local policemen and our bus driver stand in the f.g. near the police booth. The rain sweeps across their faces as they talk. The bus is in the b.g. The passengers stick their heads out, trying to hear what is going on.

1st POLICEMAN
You won't be able to pass till morning.

2nd POLICEMAN
Not even then, if this keeps up.

Peter approaches the group.

110 MED. CLOSE SHOT GROUP

PETER
What's up?

1st POLICEMAN
Bridge washed out - around Dawson.

DRIVER
Looks like we can't go through till morning.

2nd POLICEMAN
(his only contribution)
Not even then, if this keeps up.

1st POLICEMAN
Any of your passengers want a place to sleep -- there's an auto camp up yonder a piece.

PETER
(interested)
Yeah? Where?

1st POLICEMAN
(pointing)
Up yonder. See the lights?

PETER
Yeah.

1st POLICEMAN
That's it. Dyke's Auto Camp.

PETER
Thanks.

He dashes out of scene toward the bus.

111 CLOSE SHOT AT SIDE DOOR OF BUS
as Peter rushes in and is about to enter when he sees Ellie.

PETER
(calling)
Hey, Brat --!

CAMERA PANS ACROSS to rear door of bus. Ellie stands on bottom step.

ELLIE
(haughtily)
Are you talking to me!

112 WIDER ANGLE
to include them both.

PETER
Yeah. Come on -- we're stopping here for the night.

He disappears inside the bus. With an independent toss of her head, Ellie turns and also enters bus, but through the rear door.

DISSOLVE TO:

EXT. DYKE'S AUTO CAMP - NIGHT

113 MED. CLOSE SHOT
Ellie stands alone on a porch of a small bungalow, sheltered from the rain. Over her head is a sign reading:

OFFICE -- Dyke Auto Camp -- P.G. Dyke, Prop.

She looks about her restlessly. We get a feeling she has been waiting for someone. Suddenly she is attracted by something off scene and gazes in that direction.

114 LONG SHOT
(From Ellie's angle) About twenty yards away is a small cabin, lighted on the inside, from which Peter emerges accompanied by a man -- presumably Mr. Dyke. We cannot hear what is being said, from their movements, however, it is apparent that an exchange of money is taking place. Dyke waves his hand in departure and starts toward Ellie. At the same time, Peter calls to her:

PETER
(shouting)
Hey! Come on! We're all set.

And saying which he enters the cabin.

115 MED. SHOT
of Ellie, as she hesitates a moment, then starts toward cabin. CAMERA RETREATS in front of her as she hurries across the open space. En route she passes Dyke.

DYKE
(as they pass)
Good evening. Hope you and your husband rest comfortably.

Ellie keeps on running. Suddenly she stops dead. Looks back at Dyke.

116 CLOSEUP ELLIE
Her eyes open wide with astonishment. Her impulse is to call Dyke back, to make him repeat what he said. She wants to make certain she heard him correctly. But Dyke is gone. She turns and glances thoughtfully in the direction of the cabin. Then slowly the corners of her mouth screw up in an attitude of cynicism. So that's it, is it! He had given her no previous evidence of being "on the make" yet now, with the first opportunity -- Her thoughts are interrupted by Peter's voice:

PETER'S VOICE
Well, Brat -- what do you say!

She doesn't stir.

117 CLOSE SHOT PETER
standing in the doorway of the cabin, looking off toward Ellie.

PETER
(impatiently)
Come on! Come on! What are you going to do? Stand there all night?

He disappears inside.

118 CLOSE SHOT ELLIE
For a long moment she is lost in speculation as to how to proceed. Then, tossing her head defiantly, and with her lips set grimly, she starts toward the cabin. CAMERA PANS WITH HER until she reaches it. In the doorway she stops and peers in.

INT. OF CABIN

119 FULL SHOT
(Shooting over Ellie's shoulder in f.g. at door) Except for two cots on either side of the room, a few sticks of cane furniture, a small table upon which stands an oil burner for cooking, the place is barren. At the moment Peter is attaching a clothes line across the center of the room. His suitcase is already open.

120 MED. SHOT
as Ellie steps inside. She surveys the place contemptuously. Peter, with his back to her, is oblivious of her presence; as he works, he hums his favorite melody. Ellie finally breaks the silence.

ELLIE
(sarcastically)
Darn clever, these Armenians.

121 CLOSE SHOT PETER
as he turns.

PETER
Oh, hello —

He finishes his hammering and turns to his suitcase.

122 MED. CLOSE SHOT
to include the two.

ELLIE
I just had the unpleasant sensation of hearing you referred to as my husband.

PETER
(carelessly)
Oh, I forgot to tell you. I registered as Mr. and Mrs.

The matter-of-fact way in which he says this causes her eyebrows to lift.

ELLIE
Oh, you did? What am I expected to do — leap for joy?

PETER
I kind of half expected you to thank me.

ELLIE
(barking)
Don't try to be funny!

There is silence for a moment. Peter proceeds with the unpacking of his suitcase. As she watches him, Ellie's mood changes from one of anger to that of sarcasm.

123 CLOSE SHOT ELLIE

ELLIE
Compared to you, my friend Shapeley's an amateur.

(sharply)
Whatever gave you an idea you can get away with this! You're positively the most conceited --

PETER'S VOICE
(interrupting)
Hey, wait a minute!

He enters scene to her.

PETER
Let's get something straightened out right now. If you've got any peculiar ideas that I'm interested in you, forget it. What I did here is a matter of simple mathematics. These cabins cost two bucks a night. I'm very sorry to inform you, wifie dear, that our family purse won't stand for separate establishments.

124 WIDER ANGLE
as he goes back to the business of laying out his things. Ellie still stands by the door.

ELLIE
Well, I hope you don't expect me to stay here -- under the same roof with --

PETER
(interrupting)
I don't expect you to do anything. I furnished you with a place to sleep -- and if you don't like it, you can -- as the quaint old phrase goes -- lump it.

ELLIE
My first impression of you wasn't far wrong.

125 CLOSE SHOT PETER

PETER
Yeah. I know. A gentleman like King Westley would vacate and let you have the place for yourself. Well, I'm not King Westley, thank heaven -- and besides I don't like the idea of going out in that storm. Maybe you do.

125 CONTINUED:

While he speaks he has taken the extra blanket from the cot and hung it over the clothesline. This manages to divide the room in half.

126 CLOSE SHOT AT DOOR
Ellie has watched him with interest.

ELLIE
(sarcastically)
That, I suppose, makes everything - uh - quite all right.

CONTINUATION SCENE 125:
Peter.

PETER
Oh, this? -- I like privacy when I retire. I'm very delicate in that respect. Prying eyes annoy me.

CONTINUATION SCENE 126:
Ellie.

ELLIE
Are you implying that I would --

127 MEDIUM SHOT
to include the two.

PETER
Never can tell about your kind.
(he has the blanket spread out)
Behold the walls of Jericho. Ever hear of the walls of Jericho?
(looks at her)
No, you wouldn't.

ELLIE
(snappily)
Is that so? I know my Bible as well as you. The Israelites were behind those walls, and whatchacallit blew his trumpet and the walls came down.

PETER
Why, the little brat knows her Catechism!

127 CONTINUED:

ELLIE
(proudly)
Joshua — that's who it was.

PETER
Joshua for that, I'm going to give you my best pair of pajamas.

He flings them over to her. She catches them and throws them on her cot. Throughout the scene she hasn't budged from the door. Peter now prepares to undress.

PETER
Do you mind joining the Israelites?

ELLIE
You're not really serious about this, are you?

128 CLOSE SHOT PETER

PETER
All right, don't join the Israelites. Perhaps you're interested in how a man undresses.
(hangs his coat over chair)
Funny thing about that. Quite a study in psychology. No two men do it alike.
(his shirt is coming off)

129 CLOSE SHOT ELLIE
as Peter's voice continues:

PETER'S VOICE
I once knew a chap who kept his hat on until he was completely undressed.
(chuckles)
Made a comical picture...

130 MED. SHOT
to include both. Peter spreads his shirt over his coat.

PETER
Years later his secret came out. He wore a toupee.

He lights a cigarette. She remains brazenly watching him, her eyes flashing defiantly.

PETER
I have an idiosyncracy all my own. You'll notice my coat came first -- then the tie -- then the shirt -- now, according to Hoyle, the pants should

130 CONTINUED:

PETER (cont'd)
come next. But that's where I'm different.
(he bends over)
I go for the shoes first. After that I --

ELLIE
Smart Aleck!

Thoroughly exasperated, she crosses behind the blanket, CAMERA PANNING WITH HER - and plops on the cot. She sits on the edge of the cot debating what to do. She feels herself trapped. There is nothing she can do. Her impulse is to leave, if only to show this smart Aleck he's not dealing with a child. Impetuously she rises and crosses to window.

131 CLOSE SHOT AT WINDOW
as Ellie comes in and looks out. The downpour has not abated one bit. The heavy raindrops clatter against the window pane in a sort of challenge to Ellie. Her jaw drops. She turns slowly back to the room. Her eyes light on the cot. It looks most inviting. After all, she hasn't had any rest for two nights. She crosses over, CAMERA PANNING WITH HER - and falls on the cot again, her shoulders sagging wearily.

132 MED. SHOT
Getting both sides of blanket. Peter is already in his pajamas.

PETER
Still with me, Brat?

No answer from Ellie.

PETER
Don't be a sucker. A night's rest'll do you a lot of good. Besides, you've got nothing to worry about. The Walls of Jericho will protect you from the big bad wolf.

133 CLOSE SHOT ELLIE
She glances over at the blanket. Despite herself, the suggestion of a smile flits across her face.

ELLIE
You haven't got a trumpet by any chance, have you?

134 CLOSE SHOT PETER
He gets the idea and smiles broadly.

PETER
No. Not even a mouth organ.

Peter, pulling the covers back, prepares to get into bed. While doing so he hums.

PETER
(humming to himself)
Who's afraid of the big bad wolf --
The big bad wolf, the big bad wolf.
(louder)
She's afraid of the big bad wolf,
Tra-la-la-la-la --

He springs into bed.

CONTINUATION SCENE 133:
Ellie smiles. Wearily she pulls her hat off her head. She sits this way a moment, thoughtfully. Then, determined, she looks up.

135 ELLIE
Do you mind putting out the light?

CONTINUATION SCENE 134:
Peter.

PETER
Not at all.

He leans over and snaps it off.

135 MED. SHOT
The room is thrown into darkness except for a stream of light coming in the window from the night light outside the camp. Visible is Peter's face and arms as he stares ceilingward. On Ellie's side all we can see of her is her silhouette, except for such times as she gets in direct line with the window. We get glimpses of her as she moves around in the process of undressing. We see, or rather sense, her dress dropping to the floor. She now stands in her chemise. This being white silk, it stands out more prominently against the darkness. She picks up the pajamas and backs into a corner.

136 CLOSEUP ELLIE
(head and shoulders) She glances apprehensively toward Peter's side of the room, and holding the pajamas in front of her with one hand, with the other she slips the strap off her shoulders. She flings her slip over the blanket.

137 CLOSE SHOT PETER
As he looks toward blanket. He reacts to the "slip" coming into sight.

INSERT: CLOSE SHOT AT BLANKET
As other undergarments join the slip on the blanket.

BACK TO SCENE:

PETER
(hoarsely)
Do you mind taking those things off the walls of Jericho?
(a pause)
It's tough enough as it is.

ELLIE'S VOICE
Oh, excuse me.

We see the underthings flipped off the blanket and disappear.

138 MED. CLOSE SHOT
Ellie's side of room. She crawls quickly into bed, pulls the covers over her and glances apprehensively in Peter's direction.

139 CLOSE SHOT PETER
Conscious of her proximity. The situation is delicate and dangerous. We get a feeling that the room is atingle with sex. He turns his gaze toward the blanket. CAMERA PANS TO THE BLANKET, remaining on it a moment. It is a frail barrier.

CAMERA PANS BACK to Peter. His eyes are still on the blanket, his face expressionless.

140 CLOSE SHOT ELLIE
She, too, has her eyes glued on the blanket, a little fearfully. She turns her head and gazes at the ceiling for a moment. Then suddenly her eyes widen — she sits up abruptly.

ELLIE
(seriously)
Oh, by the way — what's your name?

CONTINUATION SCENE 139:
CLOSE SHOT PETER. He turns his head toward her.

PETER
What's that?

141 MEDIUM SHOT
to include both sides of the blanket.

ELLIE
Who are you?

PETER
Who, me? Why, I'm the whippoorwill that cries in the night. I'm the soft morning breeze that caresses your lovely face. I'm death itself nine feet tall --

ELLIE
(interrupting)
You've got a name, haven't you? Or are you just plain death in the afternoon?

PETER
Yeah. I got a name. Peter Warne.

ELLIE
Peter Warne? I don't like it.

142 CLOSE SHOT PETER

PETER
Don't let it bother you. You're giving it back to me in the morning.

143 CLOSE SHOT ELLIE
She flops back in her pillow.

ELLIE
(mumbles)
Pleased to meet you, Mr. Warne...

CONTINUATION SCENE 142:
PETER.

PETER
The pleasure is all mine.

There is silence between them for a few seconds.

PETER
I've been thinking about you.

ELLIE'S VOICE
Yes?

PETER
You've had a pretty tough break at that. Twice a Missus and still unkissed.

2nd PILOT
(nodding his head, agreeing)
Yeah!

1st PILOT
(cupping his mouth)
The dame's too smart for him.

Second pilot nods again.

2nd PILOT
(leaning over)
How'd you like to be married to a wild cat like that?

First pilot grimaces in disgust, grabs his nose between his fingers and goes through the motion of ducking under water. They both laugh.

INT. CABIN OF PLANE

146 MED. SHOT
This is a privately built plane and has all the equipment of a passenger ship. Andrews and one of his secretaries lean over a table. This being a closed cabin, the roar of the motors scarcely interfere with the dialogue. The secretary is a conservative-appearing man of middle age.

SECRETARY
Here's another wire, sir. This one's from Charleston.

147 CLOSE SHOT THE TWO
as secretary starts to read:

SECRETARY
'Checking every Northbound train. Also assigned twenty operatives to watch main highways. No success yet. Will continue to do everything possible.' Signed: Lovington Detective Agency, Charleston.

ANDREWS
Any others?

SECRETARY
Yessir.
(holds up stack of wires)
There's a report here from every State along the East coast. Want to hear them?

ANDREWS
(impatiently)
What do they say?

147 CONTINUED:

SECRETARY
They're practically all the same, sir.

He shrugs his shoulders to indicate there is no news.

ANDREWS
(muttering)
Amateurs!

150

SECRETARY
They're the finest detective agency in the country, sir.

Andrews doesn't answer him. He puffs furiously on his cigar, glances out of the window, and turns irritably to a phone by his side. He snaps up receiver and presses a button.

INT. CONTROL COCKPIT

148 CLOSE SHOT
A light flashes on instrument board. The pilot picks up receiver.

PILOT
Yes, sir?

INT. CABIN OF PLANE

149 CLOSE SHOT ANDREWS
talking on phone.

ANDREWS
I thought I made it clear I was in a hurry to get to New York?
(bellowing)
What are we crawling for!

CONTINUATION SCENE 148:
In control cockpit. The pilot reacts to the complaint and glances at his speed indicator.

INSERT: SPEED INDICATOR OF PLANE which registers 180 miles an hour.

BACK TO SCENE:
The pilot looks aghast.

PILOT
(yells into phone)
We've got her wide open, sir.

CONTINUATION SCENE 149:
Andrews at phone:

ANDREWS
(irascibly)
Well, step on it! Step on it!

He bangs up receiver and stares moodily out of the window.

150 WIDER ANGLE
to include secretary.

HENDERSON
I hope she's all right, sir.

ANDREWS
(sharply)
Of course she's all right. What do you think can happen!

HENDERSON
(intimidated)
Nothing, sir.

ANDREWS
Then shut up about it!

INSERT: CLOSEUP
of airplane motors.

DISSOLVE TO:

INT. AUTO CAMP CABIN - DAY

151 CLOSE SHOT ELLIE
Peacefully sleeping. The drone of the plane overhead disturbs her. She moves restlessly.

ELLIE
(murmuring in her sleep)
Darn planes --

She squirms around uncomfortably, and finding it impossible to resume her slumber, her eyes open. The sun pouring in through the window causes her to squint. She sits up and stares outside, puzzled. Then remembering where she is, she looks toward the other side of the cabin, listening for some sign of life. But there is none, and she relaxes. She falls back on the pillow, pulling the covers over her.

152 MED. SHOT
(Shooting toward door) Peter enters from the outside with an armful of foodstuffs, which he dumps on the table. He looks off toward Ellie.

152 CONTINUED:

PETER
Hey--you not up yet? Come on--
Come on!

ELLIE'S VOICE
What time is it?

PETER
Eight o'clock.

He goes to the blanket which hangs between the two cots. He throws something over the blanket to Ellie.

PETER
Here --

153 CLOSE SHOT ELLIE
as she catches package.

ELLIE
What is it?
(she opens package)
Why, it's a toothbrush! Thanks.

154 CLOSE SHOT PETER
He is getting things ready for breakfast.

PETER
Come on! Hurry up! Breakfast'll be ready in no time.

ELLIE
I'll have mine in bed.

CAMERA PANS WITH HIM as he crosses to blanket:

PETER
Listen, Brat--I'm going to count ten. If you're not out of bed by then, I'm going to yank you out myself...

155 CLOSE SHOT ELLIE
as Peter's voice continues:

PETER'S VOICE
(counting quickly)
One - two - three - four - five --

ELLIE
(panic-stricken)
Why, you bully! I believe you would.

PETER'S VOICE
-- six - seven - eight - nine --

155 CONTINUED

ELLIE
(screaming)
I'm out! I'm out!

She jumps out of bed and throws the cover around herself.

156 MED. CLOSE SHOT
Peter goes back to the table.

PETER
You'll find the showers -- and things--
right back of the second cottage.

Ellie sticks her head over the blanket.

ELLIE
(aghast)
Outside!

PETER
Certainly, outside. All the best homes
have 'em outside.

ELLIE
I can't go out like this.

PETER
Like what?

ELLIE
Like this. I have no robe.

PETER
Here -- take mine.

He flings his robe over to her. She disappears behind the blanket.

PETER
But make it snappy.

157 MED. SHOT
Ellie has gotten into his robe and now appears on his side. The robe is too large for her and she makes a comical figure. As she enters, she tries to maintain her customary dignity.

ELLIE
(dignifiedly)
Where'd you say the showers -
and things - were?

Peter turns. When he sees her, he laughs.

PETER
(appraisingly)
Hey -- you're little, aren't you?

157 CONTINUED

ELLIE
Where is the shower?

PETER
Your hair's cute like that. You should never comb it.

ELLIE
(exciting haughtily)
I'll find it myself.

She slams the door viciously. Peter rushes over to the window to watch her.

EXT. OF CABIN

158 MED. SHOT
(shooting from Peter's angle through window). We see Ellie walking to the showers. She holds her head high and struggles valiantly to maintain as much dignity as she can under the circumstances.

INT. OF CABIN

159 CLOSE SHOT PETER
at window, watching Ellie. He chuckles at her, shaking his head in amusement. He starts out of scene toward table.

CUT TO:

EXT. OF CABINS

160 MED. CLOSE TRUCKING SHOT
with Ellie as she walks past several cottages on her way to the showers. Several people stop to stare at her. Finally she reaches it. There are two wooden shacks adjoining, each having a sign on them. One reads: "Showers - Men" -- the other: "Showers - Women." In front of the women's shower there are several unappetizing-looking fat women waiting. With them is a small girl. Ellie crosses over to women's shower and disappears inside. The women waiting stare at her, puzzled. A moment elapses and Ellie backs out, being pushed by a woman part of whose naked body is visible, and whose voice is heard in protest:

WOMAN
Can't a body have some privacy around here?

161 MED. SHOT (DIFFERENT ANGLE)
The women who are waiting chuckle at Ellie's embarrassment. She stands aside. They certainly are making a monkey out of her decorum. The little girl keeps eyeing Ellie, fascinated.

161 CONTINUED

LITTLE GIRL
(pointing)
Don't she look funny, mama?

Ellie wheels on the little girl and crushes her with a devastating look. The little girl cringes against her mother's skirt. Ellie goes to the end of the line to await her turn.

EXT.

162 CLOSEUP LITTLE GIRL
She slowly turns her head to look at Ellie.

163 CLOSEUP ELLIE
She sees the little girl staring and sticks her tongue out at her.

164 MED. SHOT
To include both. The little girl retaliates by sticking her tongue out also.

DISSOLVE TO:

EXT. OF SHOWERS

165 MED. SHOT
Ellie comes out. At the same time Shapeley comes out of the men's shower. Upon seeing Ellie, his face lightens up.

SHAPELEY
Hello, sister.

Ellie ignores him, and walks toward her cabin.

166 CLOSE TRUCKING SHOT
With Ellie as Shapeley falls into step with her.

SHAPELEY
Sorry about last night. Didn't know you were married to that guy. Shoulda told me about it right off.
(he chuckles)
There I was, gettin' myself all primed for a killin', and you turn out to be an old married woman.

INT. OF CABIN

170 MED. SHOT
Peter is

CUT TO:

EXT. DOOR OF PETER'S CABIN

167 CLOSE SHOT
Peter comes out from inside of cabin, stands in doorway and is surprised to see Ellie and Shapely off scene.

168 MED. LONG SHOT
(From Peter's angle) Ellie and Shapeley talking.

CONTINUATION SCENE 167:
Peter's lip curls up a little jealously, and he returns to the cabin.

EXT. OF SHOWERS

169 MED. CLOSE SHOT
Ellie and Shapeley. He notices the robe she is wearing. He looks down toward her feet - CAMERA PANS DOWN to show Ellie's legs and feet. The pajama legs are protruding below the robe, the cuffs of which she has turned up. CAMERA PANS BACK UP to Ellie and Shapeley as he lifts her robe playfully.

SHAPELEY
Hey, what's this? Wearing Papa's things? Now that's cute. That's what I call real lovey-dovey stuff. Yessir.

Ellie stops - her eyes blazing.

ELLIE
If you don't get out of here, I'll slap that fresh mouth of yours.

SHAPELEY
(startled)
Sorry -- I didn't mean to --

ELLIE
(sharply)
Get out!

SHAPELEY
Okay, I was just trying to make conversation.

Ellie leaves him abruptly.

CUT TO:

INT. OF CABIN

170 MED. SHOT
Peter is busy setting the small table. Ellie enters after a
172 moment. Peter has his back to the door.

PETER
(without turning)
High time you got back.

170 CONTINUED

ELLIE
I met some very interesting women at the showers. We got to chatting about this and that. You know how time flies.

She disappears behind the blanket.

171 MED. CLOSE SHOT
on Peter's side of cabin. Ellie's voice continues from behind the blanket.

ELLIE'S VOICE
We must come back to this place often. You meet the nicest people!

172

Her head bobs up over the blanket now and again as she dresses.

ELLIE
I saw the little Pussinfoos girl. She's turned out quite a charming creature.

Peter ignores her chatter, except for an annoyed glance once in a while.

ELLIE
Very outspoken, too. Said I looked funny. Wasn't that cute?

PETER
Hurry up and get dressed.

ELLIE
(sticking her head over blanket)
Why, Peter! Don't you want to hear about our lovely friends?

PETER
If you didn't waste so much time on that wise-cracking drummer-- we'd have been through with breakfast by this time.

172 CLOSE SHOT ELLIE
She is in the process of buttoning her dress. She looks up, recognizes a tinge of jealousy in his voice. It intrigues her. She starts to other side of blanket.

173 MED. SHOT
As Ellie joins Peter.

ELLIE
Well, I hope you're not going to dictate whom I can talk to.

PETER
I know a couple of truck drivers I'd like to have you meet sometime. (setting plate for her.) Come on, sit down.

ELLIE
Thank you.

174 CLOSE SHOT AT TABLE
As Ellie sits down.

ELLIE
(referring to food)
My, my! Scrambled eggs.

PETER
Egg. One egg -- one roll -- black coffee. That's your ration till lunch. Any complaints?

ELLIE
(cheerily)
Nope. No complaints.

PETER
I'd have gotten you some cream, but it meant buying a whole pint.

ELLIE
Why, you don't have to apologize, Mr. Warne. You'll never know how much I appreciate this.

177
PETER
(gruffly)
What makes you so disgustingly cheerful this morning?

ELLIE
Must be the Spring.

PETER
I thought maybe - uh - 'Believe you me' told you a couple of snappy stories.

175 CLOSE SHOT THE TWO
(Favoring Ellie)

ELLIE
He apologized for last night.

175 CONTINUED:

ELLIE (cont'd)
(carelessly)
Said he didn't know we were married.

PETER
Shows you how wrong a guy can be.

Ellie smiles as she nibbles at her food.

ELLIE
Don't you think it's time you told me something about yourself, Mr. Warne?

PETER
Why -- I thought you said --

176 REVERSE ANGLE
(Favoring Peter)

PETER
I don't know hi PETER (laconically) Why?

ELLIE
Well - I usually like to get acquainted with the men who compromise me. What do you do? For a living, I mean.

PETER
Nothing -- if I can help it.

ELLIE
Don't you work?

PETER
Yeah -- sometimes.

ELLIE
What at?

PETER
Oh, sort of - ah - make up things.

177 CLOSE SHOT
(favoring Ellie)

ELLIE
Why, you're an inventor!

PETER
Huh? Yeah -- an inventor --

ELLIE
How exciting! What do you invent?

PETER
Oh -- gadgets.
(changing the subject)
Coffee?

ELLIE
Yes, please.

177 CONTINUED:

ELLIE (cont'd)
(while he pours)
Tell me something. How do you happen to know King Westley?

178 CLOSE TWO SHOT

PETER
I don't.

ELLIE
Why -- I thought you said --

PETER
I don't know him very well. I just took a poke at him once.

ELLIE
Really? Why?

PETER
In order to get into a fraternity.

ELLIE
You're joking.

PETER
Very exclusive club, too. On 44th Street. Fellow by the name of Tony runs it. Know what it's called? -- The King Westley Sockers and Literary Club.

ELLIE
I knew you were joking. Well, no matter what anybody thinks, I think he's swell.

PETER
The pleasure is all yours.

He walks out of scene. Ellie looks after him.

ELLIE
You must enjoy this. I mean, helping me to get to him.

179 CLOSE SHOT PETER

PETER
(sarcastically)
The pleasure is still all yours.

ELLIE'S VOICE
Did you ever meet my Dad?

PETER
No.

180 MED. CLOSE SHOT
to include the two.

ELLIE
You'd be crazy about him. Except when he gets stubborn. Can you imagine -- kidnapping me the way he did? The gang back home are laughing their silly heads off.

PETER
(disinterested)
That's what you get for not minding Papa.

ELLIE
(strongly)
Well, Papa's got a big surprise coming to him. Neither he nor anybody else is going to stop me from getting to New York.

PETER
(a pause; then a little threateningly)
I could play a dirty trick on you.

Ellie turns and looks at him sharply. Gets the significance.

ELLIE
You wouldn't! You couldn't be that low.

PETER
Suppose I should tell you I'm a newspaper man. You're hot copy right now.

ELLIE
(a little frightened)
You're not, are you?

Before he can answer, they are interrupted by voices directly outside their window. CAMERA PANS WITH PETER as he crosses to the door, which he opens slightly.

EXT. OF CABIN

181 MED. SHOT
(shooting thru partly opened door) Dyke is seen in conversation with two men.

DYKE
(protesting loudly)
You can't go around bothering my tenants. I tell you, there's no girl by that name here. Besides, how do I know you're detectives.

1st DETECTIVE
Show him your credentials, Mac. I'll look around.

INT. OF CABIN

18 2 MED. SHOT
Peter closes the door and turns to Ellie.

PETER
Detectives!

Ellie is petrified.

ELLIE
That's Father at work. What'll I do?
(appealing, to him)
Peter, what'll I do?

PETER
Don't look at me. I didn't marry King Westley.

Ellie runs around the room picking up her stuff and murmuring "Oh my goodness!" She reaches the window.

183 CLOSE SHOT
Ellie at window.

ELLIE
Maybe I could jump out of the window.
(tremulously)
Do you think they'd see me?

PETER'S VOICE
(suddenly)
Come here, you little fool!

She starts toward him.

184 CLOSE SHOT
Peter, as Ellie enters scene to him. He plunks her in a chair.

PETER
Sit down!

He rumples her hair and sticks a few hairpins in her mouth. He now stands aside and deliberately talks loud enough to be heard outside.

PETER
(practically shouting)
Yeah. I got a letter from Aunt Betty. She says if we don't stop over at Wilkes-Barre she'll never forgive us.

185 CLOSEUP ELLIE
Staring at Peter.

ELLIE
What are you talking about?

186 MED. CLOSE SHOT
Peter rushes over to her and clamps his hand over her mouth.

PETER
(with his hand over her mouth)
The baby is due next month -- and they want us to come.

Ellie looks up at him and realizes what he's doing. Nods to him that it's all right. He removes his hand from her mouth.

EXT. FRONT DOOR OF CABIN

187 CLOSE SHOT
One of the detectives approaches. When he hears Peter's voice, he stops to listen:

PETER'S VOICE
She says she saw your sister Ethel the other day, and she's looking swell.

He knocks on the door.

INT. OF CABIN

188 MED. SHOT
Peter whispers to Ellie to say "Come in".

ELLIE
(calling)
Come in.

The moment she does, Peter rushes behind the hanging blanket. He has his head stuck over it, waiting for the detectives to enter. The moment the door opens, Peter ducks. The detective takes a step inside the room.

PETER'S VOICE
(from behind blanket)
I hope Aunt Betty has a boy, don't you? She's always wanted a boy. I think we'll stop over in Wilkes-Barre this trip, darling. Give the family a treat.

189 CLOSE SHOT
Ellie and the detective. They have been staring at each other.

ELLIE
(very sweet, calling off to Peter)
There's a man here to see you, Sweetheart.

PETER'S VOICE
Who -- me?

He comes into scene.

189 CONTINUED:

PETER
(pleasantly)
Want to see me?

The detective hasn't taken his eyes off Ellie.

DETECTIVE
What's your name?

ELLIE
(innocently)
Are you addressing me?

DETECTIVE
Yeah. What's your name?

Peter steps in front of him.

PETER
Hey, wait a minute! You're talking to my wife! You can't walk in here and -- what do you want, anyway?

DETECTIVE
We're looking for somebody.

PETER
Well, look your head off -- but don't come bustin' in here. This isn't a public park.

190 MED. SHOT
While Peter has been speaking, the second detective and Dyke have entered. They walk over to Peter, 1st Detective and Ellie.

PETER
I got a good mind to sock you right in the nose.

1st DETECTIVE
Take it easy, son. Take it easy.

2nd DETECTIVE
(crowding forward)
What's up?

191 CLOSER SHOT OF GROUP
The 2nd detective's eyes fall on Ellie, and he stops to stare at her suspiciously. He takes a photograph out of his pocket which he inspects.

DYKE
(explaining)
These men are detectives, Mr. Warne.

PETER
WELL GREAT! NOW IT'S THE

191 CONTINUED:

PETER (cont'd)
police department! They can't come in here and start shooting questions at my wife!

192 CLOSE SHOT ELLIE

ELLIE
(very domestic)
Don't get excited, Peter. They just asked a civil question.

193 MED. SHOT
as Peter turns on her:

PETER
(very sarcastic)
There you go again! How many times did I tell you to stop buttin' in when I have an argument?

ELLIE
(sharply; entering into the spirit)
Well, you don't have to lose your temper!

PETER
(mimicking her)
You don't have to lose your temper!
(his own voice)
That's what you told me the last time, too. Every time I step in to protect you. At the Elk's dance -- when that big Swede made a pass at you --

ELLIE
He didn't make a pass at me! I told you a million times!

194 CLOSE SHOT
The two detectives and Dyke -- watching the other two off scene. Their voices come over scene:

PETER'S VOICE
(screaming)
Oh, no! I saw him! He kept pawing you all over the dance floor!

ELLIE'S VOICE
He didn't! You were drunk!

195 CLOSE TWO SHOT
Peter and Ellie.

PETER
Oh, so now I was drunk!

195 CONTINUED:

ELLIE
Well, you were!

PETER
I'm sorry I didn't take another sock at him.

ELLIE
Yeah, and gotten yourself arrested!

PETER
Aw, nuts! You're just like your old man! Once a plumber always a plumber! There isn't an ounce of brains in your whole family!

Ellie starts to cry.

ELLIE
(crying)
Peter Warne, you've gone far enough. I won't stand being insulted like this another minute.

196 WIDER ANGLE
As Ellie crosses over to her cot, starts picking up her hat and things. Dyke, very much affected, turns to the detectives.

DYKE
Now look what you've done!

1st DETECTIVE
(apologetically)
Sorry, Mr. Warne. But you see, we're supposed to check up on everybody.

2nd DETECTIVE
We're looking for a girl by the name of Ellen Andrews. You know -- the daughter of the big Wall Street magg.

197 CLOSEUP ELLIE
As the voices come over scene:

1st DETECTIVE'S VOICE
Your wife sure looks like her. Don't she, Mac?

2nd DETECTIVE'S VOICE
She sure does.

CONTINUATION SCENE 196:
The whole group.

PETER
Well, I hope you find her.
(to Ellie)
Quit bawling! Quit bawling!

The detectives start out, accompanied by Dyke, who is still concerned about the disturbance of his tenants. As they disappear out the door, we hear Dyke's voice:

DYKE'S VOICE
I told you they were a perfectly nice married couple.

Their voices die. Peter stands in the middle of the room watching them go. From her side, where she she has been stalling, Ellie peers out of the window until the detectives vanish. She starts toward Peter.

198 CLOSE TWO SHOT
As Ellie joins Peter. They both stare out until detectives are well out of sight. Peter closes the door and turns to her.

PETER
(seriously)
It'll be a dirty trick on Aunt Betty if it turns out to be a girl after all.

This brings laughter from them both. Peter suddenly sobers. Looks at her thoughtfully.

PETER
Say, you were pretty good. Jumping in like that. Got a brain, haven't you?

ELLIE
You weren't so bad yourself.

PETER
We could start a two-person stock company. If things get tough - we can play some small town auditoriums. We'll call this one "The Great Deception."

ELLIE
Next week "East Lynne".

PETER
After that "The Three Musketeers".
(strikes a pose)
I'd make a great D'artagnian.

198 CONTINUED:

ELLIE
How about Cinderella -- or a real hot love story?

PETER
No mushy stuff.

ELLIE
I like mushy stuff.

PETER
I'm running this troupe.

ELLIE
(fighting)
Oh, you are! Who made you the manager?

PETER
I did! It was my idea, wasn't it?

ELLIE
You always want to run everything.

PETER
If you don't like it, you can resign from the company.

ELLIE
I refuse to resign!

PETER
Then I'll fire you. I'll do all the parts myself.

They are interrupted by the door being flung open.

199 WIDER ANGLE
as Dyke sticks his head in door.

DYKE
Your bus leaves in five minutes.

PETER
Holy jumping --! We haven't started to pack yet!

They both scurry around, throwing things carelessly into Peter's suitcase.

FADE OUT.

FADE IN:

INT. GORDON'S OFFICE

199-A MED. SHOT ... Gordon at his desk, as his secretary enters. ... SECRETARY ... Here's another wire from Peter ... Warne.

GORDON

Throw it in the basket.

The secretary starts to do it. Gordon continues:

GORDON

What's it say?

SECRETARY

(reading)

'Have I got a story! It's ... getting hotter and hotter. Hope you're the same!

Gordon snatches the wire out of her hand and tears it viciously into bits.

GORDON

Collect?

SECRETARY

Yes.

GORDON

Don't accept any more.

DISSOLVE TO:

(Scene 200 as in script)

FADE IN:

INT. ANDREWS' NEW YORK OFFICE - DAY

200 FULL SHOT
It is richly appointed place, awe-inspiring in its dignified furnishing. It shrieks of wealth. Andrews paces back and forth in back of his desk. Sitting before him is a man of fifty, with very rugged features. He is Lovington, head of the detective agency bearing his name. When the scene opens, Andrews is holding forth:

ANDREWS
Three days! Three whole days! And what have you accomplished! —

201 CLOSE SHOT AT DESK (favoring Andrews) as he continues:

ANDREWS
All you've shown me is a stack of feeble reports from those comical detectives of yours. I want action, Lovington!

LOVINGTON
We can't do the impossible, Mr. Andrews.

ANDREWS
What I'm asking isn't impossible. My daughter is somewhere between here and Miami. I want her found!

LOVINGTON
I've put extra men on, all along the way.

ANDREWS
It's not enough!
(suddenly)
Are you certain she's not with King Westley?

202 LOVINGTON
No. He's been trailed twenty-four hours a day since this thing started. He can't even get a phone call we don't know about.

While Lovington speaks, Andrews presses several buttons on his desk.

ANDREWS
I'm worried, Lovington. After all, something might have happened to her.

He is interrupted by the entrance of several employees.

202 MED. SHOT
to include the employees.

ONE OF THEM

Yessir?

Andrews looks up.

ANDREWS
(seeing them)
Oh, Clark -- I want you to arrange for a radio broadcast -- right away -- coast to coast hook-up! Offer a reward of ten thousand dollars for any information leading to her whereabouts.

CLARK
(leaving)
Yessir.

ANDREWS
Brown --

BROWN
Yessir?

ANDREWS
Send the story out to the newspapers.
(he rips a picture of Ellie out of frame on his desk)
Some of the out of town papers may not have a picture of her. Here -- wire this to them -- I want it to break right away.

As he hands the picture to Brown, CAMERA MOVES IN to a CLOSEUP OF THE PICTURE, which

DISSOLVES TO:

INT. OF BUS - NIGHT

203 CLOSEUP INSERT
of same picture in a newspaper. CAMERA DRAWS SLOWLY BACK. We see the headline over it, reading:

"DAUGHTER OF BANKER DISAPPEARS
TEN THOUSAND DOLLAR REWARD"

CAMERA TRUCKS BACK to reveal Shapeley reading the newspaper. He stares long and absorbedly at the picture. Then slowly he turns his head toward the rear of the bus. CAMERA PANS TO FOLLOW HIS GAZE, passing a group of men, huddled together, singing "The Man On the Flying Trapeze". They are accompanied by a man who plays a guitar.

CAMERA CONTINUES PANNING until it reaches Peter and Ellie, They both join in the song.

204 CLOSEUP ELLIE
Her eyes sparkle as she sings gaily.

205 CLOSE SHOT SHAPELEY
as he looks back at Ellie. He apparently comes to the conclusion that his suspicions are correct, for he quickly folds the newspaper, casting a surreptitious glance around to make certain he is not being watched. A diabolical smirk spreads over his face.

206 FULL SHOT
Most of the occupants join in the fun, singing. They seem unmindful of the discomfiture caused by the rocking of the bus, which throws them against each other. CAMERA MOVES IN to a front seat in which sit a woman and a small boy of ten. The woman's face is haggard and she sways uncertainly, her eyes half closed. Her small son's frightened face peers up at her.

BOY
(trembling voice)
What's a matter, Ma? Don't you feel all right?

The woman struggles valiantly to recover her composure. She presses her son's small hand in a feeble effort at assurance.

207 CLOSE SHOT
Ellie and Peter. She sings more boisterously than the rest, doing the comical song with exaggerated gestures. But suddenly her face clouds, at something she sees off scene.

ELLIE
(touching Peter's arm)
Peter!

(he turns)
There's something the matter with that woman. She looks ill.

Peter follows her gaze.

208 MED. CLOSE SHOT
The woman. Her head rolls weakly, a pained expression on her face.

CONTINUATION SCENE 207: ELLIE AND PETER

ELLIE
(sympathetically)
I better go over and see her.

CONTINUATION SCENE 207 - CONTINUED

PETER

Don't be silly. Nothing you can do. Must be tough on an old woman -- a trip like this.

ELLIE

(worried)

Yes.

209 MED. SHOT

to include other passengers around Ellie and Peter. One of them pokes Ellie, playing undaunted. As Peter lifts Ellie, he sings:

MAN

(poking Ellie)

Hey, Galli-Curci, come on -- get onto it!

(poking Peter)

You, too, MCCormick.

Ellie and Peter snap into it. They are just in time for the long wail which precedes the chorus:

ELLIE & PETER

(singing)

212 O-o-o-o-h -- He flies thru the air with the greatest of ease -- This daring young man on the flying trapeze --

CUT TO:

EXT. ON ROAD - NIGHT

210 MED. SHOT

The bus is caught in a muddy road, full of ruts. At the moment the bus wavers dangerously at an angle. The left
213 front wheel is stuck in a deep hole. We hear the engine roar and clatter as the driver feeds the gas. Finally it moves forward, extricating the wheel. Just as it does, however, the right front wheel falls into another mud hole on the other side, and this time the bus seems hopelessly stuck.

214 MED. CLOSE SHOT

INSERT: CLOSEUP OF RIGHT WHEEL

It revolves desperately, but in vain. The mud splashes in all directions, and the wheel seems to sink deeper and deeper.

CUT TO:

INT. OF BUS

211 MED. SHOT
The bus is tilted over at an extreme angle, which has thrown Ellie into a corner on the floor, where she now crouches in a funny position. She looks like a turtle, her head being invisible. She sticks her head out.

ELLIE
Thank the man for me, Peter. This is the first comfortable position I've had all night.

Peter, amused, is assisting her to her feet. The guitarist has continued his playing uninterrupted. As Peter lifts Ellie, he sings:

PETER
(singing)
"She flies through the air with the greatest of ease.
This darin' young maid on the flying trapeze --
(grunting)
Her movements are graceful -- all men does she please --"

212 CLOSE SHOT
WOMAN AND LITTLE BOY
The boy terrifiedly watches his mother whose head sags wearily. Finally she topples forward in a swoon.

215

BOY
(a moan)
Ma! Ma! What's a matter with you?
(tears stream down his cheeks)
Somebody help me! Somethin's happened to her!

213 MED. FULL SHOT
(featuring Ellie and Peter)
The music stops abruptly. Everyone looks up, startled. Ellie starts forward, followed by Peter.

214 MED. CLOSE SHOT
216 group around woman.

AD LIB
She's fainted.
Look how pale she is.

Peter and Ellie step up.

PETER
Get some water, somebody.

214 CONTINUED:

PETER (Cont.)
Let me get in here, son.

Ellie goes out of scene to get water. The boy cries audibly, terror-stricken. He gets out of peter's way, who lifts the woman up and stretches her across the seat. Ellie comes back with water which she silently hands to Peter. Peter administers to the woman and when she slowly opens her eyes, makes her drink the water. The woman looks around, bewildered.

PETER
(consolingly)
That's better. You're all right now. Just took a little nose-dive, that's all.

He assists her in sitting up. Over the shot, the boy's wailing is heard. He now rushes over and throws his arms around his mother.

BOY
(crying)
Ma — oh, gee, Ma —!

His mother clings to him, but still feeling faint, her head sways. Peter looks up at Ellie and gives her the office to sit down beside the woman.

215 CLOSE SHOT GROUP
as Ellie sits beside woman. Peter takes the boy by the shoulders.

PETER
Come on, son. She'll be okay in a couple of minutes.

He leads the boy away. Ellie places her arm around the woman.

ELLIE
You'd better rest. It's been a hard trip, hasn't it?

CUT TO:

216 CLOSE SHOT SHAPELEY
He has his eye peeled on Peter, watching him.

217 MED. CLOSE SHOT
(from Shapeley's angle) Peter and the boy, who is still sobbing quietly, are now standing away from the other passengers.

BOY
We ain't ate nothin' since yestidday.

PETER
What happened to your money?

BOY
Ma spent it all for the tickets. She didn't know it was gonna be so much.
(a new outburst)
We shouldn'a come, I guess, but Ma said there's a job waitin' for her in New York — and if we didn't go, she might lose it.

PETER
Going without food is bad business, son. Why didn't you ask somebody?

BOY
I was gonna do it, but Ma wouldn't let me. She was ashamed, I guess.

218 Peter reaches into his pocket for a bill, just as Ellie enters scene.

ELLIE
She'll be allright, soon's she gets something to eat.

Peter has extracted a single bill and digs in his pocket for a smaller one. Before he can find anything, however, Ellie takes the one he has in his hand and gives it to the boy.

ELLIE
Here, boy — first town we come to, buy some food.

Peter glances at his empty hand and then at Ellie.

BOY
I shouldn't oughta take this. Ma'll be angry.

ELLIE
(confidentially)
Just don't tell her anything about it. You don't want her to get sick again, do you?

217 CONTINUED:

BOY
(sob in his voice)
No--o. But I shouldn't oughta take the money.
(to Peter)
You might need it.

PETER
Me? Forget it, son.
(rumpling his hair - smiling)
I got millions.

BOY
(also smiles)
Thanks.

ELLIE
(arm around the boy)
Come on. Let's get back to your mother.

She exits with boy. Peter watches her a moment, impressed by her display of humanness. He turns and leaves scene.

218 CLOSEUP SHAFELEY
watching Peter. He also rises and starts out of scene.

EXT. ON ROAD

219 MED. CLOSE SHOT
The driver is standing in front of the mud-hole, staring at the sunken wheel dolefully. Several people stray into the scene.

DRIVER
That storm sure made a mess outa these roads.

Peter enters scene.

PETER
(seeing the trouble)
Holy Smokes! You've never get out yourself! Better phone for some help.

DRIVER
Phone for help?
(unhappily)
We're right in the middle of nowhere. There isn't a town within ten miles of here.

220 CLOSE SHOT
Shapeley just entering on outskirts of group. He stops, looks off at Peter, speculatively. He has the newspaper stuck in his pocket, which he caresses tenderly.

221 WIDER ANGLE
Peter leaves the group.

SHAPELEY
(as Peter approaches)
What's up?

PETER
Looks like we're going to be stuck for a long time.
(he starts away)

SHAPELEY
(calling to him)
Say, Buddy —

Peter turn,s looks at him quizzically.

222 CLOSE SHOT THE TWO
as Shapeley comes up to Peter.

SHAPELEY
Like to have a look at my paper?

222 CONTINUED:

He has taken it out and has it opened as he hands it to Peter. The headlines concerning Ellie and her picture shriek out at Peter. It startles him for a moment, but he manages to recover his poise.

SHAPELEY
Travelin' like this, you kinda lose track of what's goin' on in the world.

PETER
(guardedly)
Thanks.

He glances from the newspaper to Shapeley, wondering how much he suspects.

SHAPELEY
If you wanna get anywhere nowadays, you gotta keep in touch with all the news, is what I always say.

PETER
(eyeing him expectantly)
That's right.

SHAPELEY
(pointing to paper)
Take that story there, for instance. Be kinda sweet if we could collect that ten thousand smackers.

PETER
(non-committally)
Yeah - wouldn't it?

SHAPELEY
It's a lott a dough. If I was to run across that dame, you know what I'd do?

PETER
What?

SHAPELEY
I'd go fifty-fifty with you.

PETER
Why?

SHAPELEY
Cause I'm a guy that don't believe in hoggin' it, see? A bird that figures that way winds up behind the eight ball, is what I always say.

222 CONTINUED:

PETER
What's on your mind?

SHAPELEY
(hard)
Five G's — or I grab the works.

PETER
You're a pretty shrewd baby.
(looking around)
We better get away from this gang.
Talk this thing over privately.

CAMERA PANS WITH THEM as Peter leads the way toward a clump of bushes off the side of the road. Shapeley follows. They are concealed from the rest of the passengers. As they come up to the bushes, they are talking:

PETER
Lucky thing, my running into you.
Just the man I need.

SHAPELEY
(smiling broadly)
You're not making any mistake,
believe you me.

PETER
I can use a smart guy like you.

SHAPELEY
(expansively)
Say listen, when you're talkin' to
old man Shapeley, you're talkin' to —

PETER
(suddenly)
Do you pack a gat?

223 CLOSE SHOT THE TWO
The smile dies on the face of Shapeley. He looks up quickly.

SHAPELEY
Huh?

PETER
A gat. A gat!
(feeling him)
Got any fireworks on you?

223 CONTINUED:

SHAPELEY
(weakly)
Why -- no --

PETER
(carelessly)
That's all right. I got a couple of machine guns in my suitcase. I'll let you have one of them.

Shapeley is beginning to realize he is in for something he hadn't bargained for. Stares speechlessly at Peter.

PETER
Expect a little trouble up North. May have to shoot it out with cops.

224 CLOSEUP SHAPELEY
The perspiration starts appearing on Shapeley's brows. Peter's voice continues:

PETER'S VOICE
If you come through all right, your five G's are in the bag. Maybe more. I'll talk to the "Killer" -- see that he takes care of you.

SHAPELEY
(finally finds his voice)
The Killer?

225 CLOSE SHOT THE TWO
(Favoring Peter)

PETER
Yeah -- the "big boy" -- the Boss of the outfit.

SHAPELEY
(shakily)
You're not kidnapping her, are you?

PETER
(tough)
What else, stupid! You don't think we're after that penny ante reward, do you?
(contemptuously)
Ten thousand bucks? Chicken feed! We're holding her for a million smackers.

225 CONTINUED:

SHAPELEY
(stammering)
Say look! I didn't know it was anything like this, see--and--

PETER
What's the matter with yo ! Gettin' yellow?

SHAPELEY
(raises his voice, pleadingly)
But I'm married man. I got a couple of kids.I can't g et mixed up with --

PETER
(gripping his arm)
Sh-sh-sh --! Soft pedal, you mug!-- before I--What're you trying to do? Tell the whole world about it!
(low and menacingly)
Now listen, you're in this thing-- and you're staying in! Get me? You know too much.

226 MED. CLOSE SHOT THE TWO

SHAPELEY
I won't say anything. Honest, I won't.

PETER
Yeah? - How do I know?
(reaches into his coat threateningly)
I gotta good mind to plug you.
(arguing with himself)
I shouldn't take any chances on you.

SHAPELEY
(breaking down)
You can rust me, Mister. I'll keep my mouth shut.

PETER
Yeah?

He glares at Shapeley a moment silently, as if making up his mind.

PETER
What's your name?

226 CONTINUED:

SHAPELEY
Oscar Shapeley.

PETER
Where do you live?

SHAPELEY
Orange, New Jersey.

PETER
Got a couple of kids, huh?

SHAPELEY
Yeah. Just babies.

PETER
You love them, don't you?

SHAPELEY
(senses the threat; horrified)
Oh, gee, Mister -- you wouldn't -- You ain't thinkin' about --

PETER
(threateningly)
You'll keep your trap shut, all right.

SHAPELEY
(quickly)
Sure -- sure -- I'll keep my trap shut. You can depend on me, Mister.

PETER
If you don't -- Ever hear of Bugs Dooley?

SHAPELEY
No.

PETER
Nice guy. Just like you. But he made a big mistake, one day. Got kind of talkative. Know what happened? His kid was found in the bottom of the river. A rock tied around its neck. Poor Bugs! He couldn't take it. Blew his brains out.

Shapeley can't stand much more of this. He is ready to keel over.

226 CONTINUED:

SHAPELEY
Gee! That musta been terrible --
(righteously)
I guess he had it comin' to him though, But don't you worry about me. I don't talk. I never talk. Take my word for it. Gee, I wouldn't want anything to happen to my kids.

PETER
Okay. Just remember that. Now beat it.

Shapeley grabs Peter's hand and shakes it gratefully.

SHAPELEY
Oh, thanks -- thanks, Mister. I always knew you guys were kind-hearted.

PETER
(putting his hand away)
Come on, scram! And stay away from that bus.

SHAPELEY
Sure. Anything you say.

As he says this, he backs away from Peter.

227 CLOSEUP PETER
A twinkle in his eye.

228 MED. LONG SHOT
(Shooting over Peter's shoulder, in f.g.) Shapeley is walking hurriedly away from Peter. When he thinks the distance is safe, he starts running. He slips and falls into the mud, picks himself up, and continues his race for life.

DISSOLVE TO:

EXT. ROAD SOMEWHERE - NIGHT

229 MED. TRUCKING SHOT
with Ellie and Peter as they walk along. It is apparent they have been trudging like this for a long time.

ELLIE
Poor old Shapeley. You shouldn't have frightened him like that.

PETER
At the rate he started, he's probably passed two state lines by this time. The exercise is good for him.

229 CONTINUED:

ELLIE
Yes, I noticed he was getting a little fat lately.
(grabs her side)
Ouch!

PETER
What's the matter?

ELLIE
(groaning)
I was never built for these moonlight strolls.
(protesting)
Why did we have to leave the bus?

PETER
I don't trust that chatterbox.

DISSOLVE TO:

EXT. BANKS OF A NARROW STREAM - NIGHT

230 MED. SHOT - ELLIE AND PETER
Peter is bending over, removing his shoes. CAMERA MOVES IN to CLOSE SHOT as they talk.

PETER
First town we hit in the morning, you better wire your father.

ELLIE
Not as long as I'm alive.

PETER
Okay with me, if you can stand the starvation diet.

ELLIE
What do you mean -- starvation?

PETER
It takes money to buy food.

ELLIE
Why, haven't you --?

PETER
(interrupting)
Not a sou. I had some before the fainting scene.

ELLIE
You didn't give that boy all your money?

PETER
I didn't give him anything. You were the big-hearted gal. How about wiring your father now?

ELLIE
Never! I'll get to New York if I have to starve all the way.

PETER
(rising - a deep sigh)
Must be some strange power Westley has over you women.

He has his shoes off and ties them to each other.

PETER
How do you expect to get there?

ELLIE
To New York?

PETER
Yep.

230 CONTINUED

ELLIE
I'm following you.

PETER
Aren't you afraid of me?

ELLIE
(confidently)
No.

PETER
(looks at her)
Okay. Hang on to these.

231 WIDER ANGLE
As he bends down in front of Ellie, and getting a firm grip around her legs, throws her over his shoulder like a sack. She squeals, terrified. Peter ignores her. With his right hand, which is free, he lifts the suitcase and starts walking across the stream. CAMERA TRUCKS WITH THEM. Ellie's first fright is gone and she now rather enjoys the sensation of being carried by Peter. She lets herself to completely limp. She still clings to his shoes, which she carries by the string. As they walk, the dangling shoes keep hitting Peter's backside.

PETER
I wish you'd stop being playful.

Ellie holds the shoes at a safe distance.

ELLIE
Sorry.

Peter takes several more laborious steps before either of them speaks.

ELLIE
It's the first time I've ridden 'piggy-back' in years.

PETER
This isn't piggy-back.

ELLIE
Of course it is.

PETER
You're crazy.

232 TRUCKING SHOT (DIFF. ANGLE)
There is silence for several seconds.

ELLIE
I remember distinctly Father taking me for a piggy-back ride --

232 CONTINUED

PETER
And he carried you like this, I suppose.

ELLIE
Yes.

PETER
(with finality)
Your father didn't know beans about 'piggy-back' riding.

Another silence before she speaks again.

ELLIE
My uncle - Mother's brother - had four children...and I've seen them ride 'piggy-back'.

PETER
I don't think there's a piggy-back rider in your whole family. I never knew a rich man yet who was a good piggy-back rider.

ELLIE
That's silly.

PETER
To be a piggy-backer it takes complete relaxation -- a warm heart -- and a loving nature.

ELLIE
And rich people have none of those qualifications, I suppose.

275 MED. SHOT

PETER
Not a one.

ELLIE
You're prejudiced.

PETER
Show me a good piggy-back rider and I'll show you somebody that's human. Take Abraham Lincoln, for instance - a natural piggy-backer.
(contemptuously)
Where do you get off with your stuffed-shirt family?
(turning)
Why, your father knew so much about piggy-back riding that he --

In his excitement he wheels around to speak to her,

232 CONTINUED

forgetting that as he turns she goes with him. Not finding her at his right, he swings around to his left. Naturally he takes Ellie with him - and realizing his mistake he mutters:

PETER
Aw, nuts!

He proceeds on his way, walking faster than before. They continue this way silently for some time. Finally Ellie breaks the silence.

ELLIE
(persistently)
My father was a great piggy-backer.

Peter raises his eyes heavenward in thorough disgust, then calmly handing his suitcase to her:

PETER
Hold this a minute.

Ellie takes the suitcase from him. His hand, now free, he delivers a resounding smack on her back-side. Ellie lets out a yelp.

PETER
(taking suitcase)
Thank you.

DISSOLVE TO:

EXT. EDGE OF A COW PASTURE - NIGHT

233 MED. SHOT
We see Ellie and Peter climbing under a barbed wire fence.

DISSOLVE TO:

EXT. AT A HAYSTACK

234 MED. CLOSE SHOT
Peter sets his bag down in front of haystack and surveys the layout. Ellie watches him.

PETER
(to himself)
This looks like the best spot.

ELLIE
We're not going to sleep out here, are we?

PETER
I don't know about you, but I'm going to give a fairly good imitation of it.

234 CONTINUED

He busies himself laying out a bed for her. He pulls handsful of hay from the stack and spreads it out on the ground. Ellie wanders aimlessly and then CAMERA PANS WITH HER to a rock, where she sits and watches Peter, off scene.

ELLIE
(after a pause; coyly)
Peter —

235 CLOSE SHOT PETER
still arranging her bed.

PETER
(grumbling)
What?

ELLIE'S VOICE
I'm hungry.

PETER
(without looking up)
Just your imagination.

CONTINUATION SCENE 234

ELLIE
No, it isn't. I'm hungry and —
and scared.

PETER'S VOICE
You can't be hungry and scared at the same time.

ELLIE
(insisting)
Well, I am.

236 MED. CLOSE SHOT
to include the two.

PETER
If you're scared, it scares the hunger out of you.

ELLIE
(argumentatively)
Not if you're more hungry than scared.

PETER
(impatiently)
All right. You win. Let's forget it.

236 CONTINUED

ELLIE
(after a pause)
I can't forget it. I'm still hungry.

PETER
(tearing his hair; screaming)
Holy Smokes! Why did I ever get mixed up with you!

This brings silence. He goes on building a bed for her.

237 CLOSEUP ELLIE
She watches him. Her eyes soften. A very definite interest in him is slowly but surely blossoming. The fact that he is making her bed adds to the intimacy of the scene.

238 CLOSE SHOT PETER
He concentrates on his task. He pauses a moment and turns to glance at her. It is a devouring look, which he quickly dispels by working more feverishly on her bed.

PETER
(muttering while he works)
If I had any sense, I'd have been in New York by this time.

He emphasizes his feelings by yanking viciously at the hay.

239 MED. SHOT
To include the two.

PETER
Taking a married woman back to her husband. Huh! What a prize sucker I turned out to be.

He has her bed ready. Without glancing at her, says:

PETER
Come on — your bed's all ready.

She watches him a moment, then rising slowly, starts toward Peter. She stands over her bed, surveying it speculatively.

ELLIE
I'll get my clothes all wrinkled.

PETER
(sharply)
Well, take them off

239 CONTINUED

ELLIE
(shocked)
What!

PETER
(shouting)
All right! Don't take them off. Do whatever you please. But shut up about it.

She flashes him a petulant, offended glance but it is lost on Peter, who has his back to her. Meticulously, she slips to her knees and proceeds to stretch out on the hay. The hay bed is bumpy and hard and she has quite a difficult time getting comfortable. Her efforts to do so are accompanied by painful sighs.

240 CLOSE SHOT PETER
He stops to watch her. His look is sympathetic and solicitous.

CONTINUATION SCENE 239.
While Ellie groans and sighs and pounds the hay with her palm, Peter steps out of the scene. Ellie is unaware of his departure, so busily occupied is she with her makeshift bedding. She squirms around unhappily and finally stretches out, deciding to make the best of it. She lies on her back, her hands clasped under her head, looking up at the stars.

241 CLOSE SHOT ELLIE
as she is lying back on hay bed.

ELLIE
You're becoming terribly disagreeable lately. Snap my head off every time I open my mouth.

Silence for a moment. She waits for a reply.

If being with me is so distasteful to you, you can leave.
(independently)
You can leave any time you see fit. Nobody's keeping you here.
(martyr-like)
I can get along.

241 CONTINUED

She waits a second and then turns to see what effect this has on him. The fact that Peter is gone doesn't quite register at first. She looks around calmly, then puzzled, and finally panicky. She sits up with a start.

ELLIE
(murmurs, frightened)
Peter —

(there is a pause while she listens. Nothing stirs. More apprehension)
Peter!

Real terror comes into her face. She is ready to cry. She gets to her feet. CAMERA MOVES BACK TO WIDER ANGLE.

ELLIE
(terrified; an outcry)
Peter!!

He comes running into the scene, under his arm he has a watermelon.

PETER
What's the matter?

ELLIE
(relieved)
Oh, Peter —

She throws her arms around his neck and sobs freely.

PETER
(hoarsely)
What's got into you?

ELLIE
(clinging to him)
Oh, Peter! I was so scared.

With his free hand he removes her arm from around his neck and starts away.

PETER
(getting the watermelon down)
I wasn't gone more than a minute. Just went out to find you something to eat.

242 MED. CLOSE SHOT (THE TWO)

ELLIE
(a sob still in her voice)
I know — but —

242 CONTINUED

PETER
(kicks the melon over to her)
Here. Eat your head off.

ELLIE
I don't want it now.

PETER
(vehemently)
Thought you were hungry!

ELLIE
I was — but —

PETER
But what!

ELLIE
I was so scared - that it scared —

PETER
(exasperatedly)
Holly jumping catfish! You can drive a guy crazy.

He kicks the melon viciously out of the scene. Without any particular preparation or fuss, he flops down on his bed. Ellie crosses to her bed and lies down, too.

243 CLOSE SHOT ELLIE
At the moment she is far removed from the spoiled, pampered, self-reliant brat of Alexander Andrews. Instead, she is a helpless baby, clinging to Peter's protective wing. She's ever so grateful right now, for a little civility on his part, a little tenderness and understanding. She glances over at him, hopefully.

244 CLOSE SHOT PETER
He stares up at the stars, dreamily.

CONTINUATION SCENE 243:
Ellie turns away from him, disappointed.

245 WIDER ANGLE
to include the two. The minute Ellie turns her head, Peter looks at her out of the corner of his eye. It's a long and steady gaze. Then suddenly he gets an idea and rises. He finds his topcoat and crosses to her.

PETER
Might get chilly later on.
(he spreads it over her)
Better use this.

245 CONTINUED

He bends down to tuck her in.

246 CLOSE TWO SHOT
Their faces are in close proximity. Ellie, tremulous and fearful, has her eyes peeled on him. The situation is imminent with danger. Anything is likely to happen at this moment. She is frightened and expectant. She knows how weak she would be, if he suddenly crushed her in his arms. Peter averts her gaze. He, too, is a bit shaky. The temptation is there and his resistance is waning. He tucks her in and quickly turns away.

Ellie's eyes never leave him. Immediate danger has vanished and it leaves her a little regretful.

247 CLOSE SHOT PETER
As he walks over to a rock and sits down. Nervously, he takes out a cigarette and lights it.

PETER
You've had a lot of men crazy about you, haven't you?

248 CLOSE SHOT ELLIE
She doesn't respond. She has the scrutinizing, speculative look of a girl who feels herself falling in love with someone who is practically a stranger to her. She is both terrified and frightened.

249 WIDER ANGLE
To include both. Peter, too, fights valiantly against a mounting interest in this girl, who epitomizes everything he dislikes. We get a feeling in the following scene, that in his analysis of her, he is trying to dissuade himself from something he is bound to regret. His attack on her, consequently is overly vicious.

PETER
I guess you've pretty much had your own way with them. That's your trouble mostly. You've always had your own way. That's why you're such a mess now.

He pauses a second, waiting for a protest. Ellie offers none. She is too much absorbed in her own confusing emotions.

250 CLOSE SHOT PETER
He takes a long puff on his cigarette and exhales the smoke, watching it vanish before he speaks.

250 CONTINUED

PETER
(suddenly)
You know what generally happens to people like you? — You get your values all mixed up. You attach all the importance to the wrong things. Right now, for instance, there's only one thought in your mind — to get back to King Westley.

He waits for a reaction.

251 CLOSE SHOT ELLIE
She remains silent. Peter's voice continues over scene:

PETER'S VOICE
Comical part of it is, it isn't what you want at all. In a couple of weeks you'll be looking for the nearest exit...

252 MED. CLOSE SHOT
To include both, as Peter continues:

PETER
People like you spend all your life on a merry-go-round. I guess that's what makes you so dizzy.

He rises and paces a few moments.

PETER
You're always chasing after something, at least you think you are. Truth is, you're just running away.
(emphatically)
From yourself, mostly. 'Cause you're miserable. You hate yourself. The world's full of people like you. Don't know what they want.

ELLIE
Do you know?

PETER
Sure.

ELLIE
What?

PETER
(flatly)
Nothing.
(after a pause)
Nothing you'd give two cents for.

CONTINUATION SCENE 251:

ELLIE

Try me.

PETER'S VOICE

I just want to be let alone, that's all. Life's swell if you don't try too hard. Most people want to get a strangle-hold on it. They're not living. They're just feverish.

CONTINUATION SCENE 252:

The two. Peter continues uninterruptedly:

PETER

If they didn't get themselves all balled up with a lot of manufactured values, they'd find what they want. Peace and calm. When you get right down to it, what's all the shootin' for, will you tell me? After all, you can only eat three meals a day, only sleep in one bed --

(looking up)

Right now, that hay feels pretty good to you, doesn't it? Sure it does. 'Cause you were tired -- and it's the only thing around.

ELLIE

You sound like a hobo.

PETER

I am. I only work when I have to. Two years ago I got a notion and went to China. There was a war going on. Swell! After a while it got stale. I went down to Tahiti. Just lay on the beach for six months. What could be sweeter?

ELLIE

Doesn't sound very exciting.

253 CLOSE SHOT PETER

He looks at her for a long time before speaking:

PETER

I guess not. I'd have given odds it wouldn't mean anything to you.

He crosses over and flops down on his own side of hay -- CAMERA PANNING WITH HIM.

253 CONTINUED

PETER
There were moments when I had hopes. When I -- Aw, I'm wasting time, -- you're destined to be a dope the rest of your life.
(contemptuously)
I pity you. Goodnight.

He turns over with a finality that precludes any further discussion.

254 CLOSEUP ELLER (angry)
Her eyes are wide open, staring thoughtfully up at the sky.

SLOW FADE OUT

FADE IN:

255 EXT. A ROAD SOMEWHERE DAY — MED. TRUCKING SHOT
Peter and Ellie trundling along. Ellie limps, an unhappy expression on her face.

ELLIE
What'd you say we're supposed to be doing?

PETER
Hitch-hiking.

ELLIE
Well, you've given me a very good example of the hiking---
(strongly)
Where does the hitching come in.

PETER
(amused at her)
A little early yet. No cars out yet.

She spies a rock to which she crosses.

256 CLOSE SHOT
As Ellie sits on rock.

ELLIE
If it's just the same to you, we'll sit right here till they come.

Peter enters scene, sets his bag down and prepares to wait.

ELLIE
Got a toothpick?

PETER
No. But I've got a penknife.

He extracts one from his pocket which he snaps open.

ELLIE
Hay. In my teeth.

She points to her front teeth. Peter flicks the hay out of her teeth.

PETER
There it is. Better swallow it. We're not going to have any breakfast.

ELLIE
Needn't rub it in.

Peter takes a carrot out of his coat pocket and starts nibbling on it

ELLIE
(looks up)

256 CONTINUED:

PETER
Carrots.

ELLIE
Raw?

PETER
Uh-huh. Want one?

ELLIE
(emphatically)
No!!

Peter smacks his lips.

ELLIE
It's a wonder you couldn't get me something I can eat.

PETER
You don't think I'm going around panhandling for you.
(takes a bite)
Best thing in the world for you -- carrots. Had a tough time getting them. If that farmer ever caught me -- goodnight!

ELLIE
I hate the horrid stuff.

While she speaks a car roars by at terrific speed.

257 MED. SHOT
Peter and Ellie both jump up.

PETER
I wish you wouldn't talk so much. We let a car get away.

Ellie goes back to her rock, despondently.

ELLIE
What if nobody stops for us?

PETER
Oh, they'll stop, all right. It's a matter of knowing how to hail them.

ELLIE
You're an expert, I suppose.

PETER
Expert! Going to write a book on it. Called the "Hitch-Hikers Hail."

ELLIE
There's no end to your accomplishments.

257 CONTINUED:

PETER
You think it's simple, huh?

ELLIE
(exaggeratedly)
Oh, no!

PETER
Well, it is simple. It's all in the thumb, see? A lot of people do it --
(waves)
-- like this.
(shakes his head sadly)
But they're all wrong. Never get anywhere.

ELLIE
Tch! Tch! I'm sorry for the poor things.

PETER
But the thumb always works. Different ways to do it, though. Depends on how you feel. For instance, number one is a short, jerky movement --
(he demonstrates)
That shows independence. You don't care if they stop or not. 'Cause you got some money in your pocket, see?

ELLIE
Clever.

PETER
Number two is a wider movement -- a smile goes with that one -- like this.
(he demonstrates)
That means you got a couple of brand new stories about the farmer's daughter.

ELLIE
You figured that all out yourself, huh?

PETER
Oh, that's nothing. Now take number three, for instance. That's a pip. It's the pathetic one. When you're broke -- and hungry -- and everything looks black. It's a long movement like this --
(demonstrates)
--with a follow through.

ELLIE
Amazing.

PETER
But you've got to have a drooping chin.

In the distance we hear a car approaching. Ellie looks up quickly.

257 CONTINUED 2.

ELLIE
(excitedly)
Here comes a car!

PETER
(alert)
Now, watch me. Keep your eye on my thumb.

258 FULL SHOT
Peter and Ellie in f.g. Peter steps forward into the road and does his thumb movement. The car approaches and speeds right by, spreading a cloud of dust in Peter's face. He stares at the departing car, nonplussed.

259 CLOSE SHOT ELLIE
She glances up at him, a satirical expression on her face.

ELLIE
(sarcastically)
I'm still watching your thumb.

260 MED. SHOT
Peter is still looking after the car.

PETER
Something must have gone wrong. I guess I'll try number two.

ELLIE
When you get up to a hundred, wake me up.

Another car is heard coming. Peter steps forward, prepared to hail it.

DISSOLVE TO:

261 EXT. OF ROAD - DAY - LONG SHOT
A stream of cars of every description speed toward camera and vanish. CAMERA MOVES IN to side of road. Peter is still in the same spot. He waves his arms, jerks his thumb, indulges in all sorts of gyrations. Ellie is slumped on her rock, completely worn out.

262 CLOSE TWO SHOT
Ellie watches Peter out of the corner of her eye, her face is expressionless. Peter continues his arm waving - but they slow down like a mechanical toy which has run out. He finally gets down to just thumbing his nose at the passing vehicles, and, thoroughly wearied, flops down a rock near Ellie.

PETER
I GIVE UP.

262 CONTINUED:

ELLIE
Yes. But look at all the fun you had.
(he glares at her)
Mind if I try?

PETER
(contemptuously)
You! Don't make me laugh.

ELLIE
You're such a smart Aleck! Nobody can do anything but you. I'll show you how to stop a car -- and I won't use my thumb.

263 WIDER ANGLE
As she rises and steps forward.

PETER
What're you going to do?

ELLIE
Mind your own business.

She lifts her skirt to above her knees and pretends to be fixing her gareter. Her very attractive leg is in full display. Almost instant, we hear the screaming and grinding of quickly applied brakes. Peter looks up astonished.

WIPE OFF TO:

264 EXT. ROAD (PROCESS SHOT) CLOSE SHOT
Ellie and Peter sitting in the back of an open Ford. The car is in motion. It is a broken-down, rickety affair of the 1920 vintage. Ellie grins victoriously up at Peter, who stares ahead of him, glumly.

ELLIE
You might give me a little credit.

PETER
What for?

ELLIE
I proved once and for all that the limb is mightier than the thumb.

PETER
Why didn't you take all your clothes off? You could have stopped forty cars.

ELLIE
We don't need forty cars.

Peter glares at her. Ellie's eyes twinkle mischievously.

265 WIDER ANGLE
To include driver of the car. He is a man of about thirty, who shall go by the name of Danker. He is a heavy set, loose chinned person. At the moment he is singing an aria from some opera. He suddenly stops, turning to Ellie and Peter in back seat.

265 CONTINUED:

DANKER
So you've just been married, huh? Well, that's pretty good. If I was young, that's the way I'd spend my honeymoon -- hitch-hiking. Y-e-s s-i-r!

For no reason except that he cued himself into it, he bursts forth into song gustily:

DANKER
(singing- song to be selected)
Oh, I adore --I adore you, Ciannina mia...

266 CLOSE TWO SHOT
Ellie and Peter. They react to the noise Danker makes.

ELLIE
(drily)
The whispering baritone.

DISSOLVE TO:

SCENES 267 to 271 OUT.

272 EXT. FRONT OF A LUNCH WAGON - DAY - MED. SHOT

This is on a deserted road. Danker's car drives into scene and stops.

273 MED. CLOSE SHOT AT CAR
Danker turns to Ellie and Peter.

DANKER
How about a bite to eat?

ELLIE
(quickly)
Why, I think that would be --

PETER
(stopping her)
No, thanks. We're not hungry.

DANKER
(sentimentally)
Yeah, I know how it is. When you're in love, you're never hungry.

He leaves, singing.

DANKER'S VOICE
(singing)
Love is a funny thing --

When he is out of sight, Peter glares at Ellie.

274 CLOSE TWO SHOT

PETER
What were you going to do? Gold dig him for a meal?

274 CONTINUED:

ELLIE
(defiantly)
Why not? I'm hungry.

PETER
Eat a carrot.

ELLIE
Never!
(starts out of car)
I'm going in and ask him --

PETER
(grabs her arm)
If you do, I'll break your neck.

She looks up at his glowering face, realizes he mans it, and wilts under his dominant gaze.

PETER
Let's get out and stretch out legs.

275 WIDER ANGLE
as Peter gets out, followed by Ellie. They walk away from the car. Both are silent.

276 CLOSE SHOT AT DOOR OF LUNCH WAGON
Danker comes out and looks around furtively.

277 LONG SHOT (FROM DANKER'S ANGLE AT LUNCH WAGON DOOR)
He sees Ellie and Peter walking away from camera. CAMERA PANS OVER to the Ford and ZOOMS DOWN TO CLOSEUP of Peter's suitcase.

CONTINUATION SCENE 276
Danker. He looks about quickly and starts toward his car. CAMERA PANS WITH HIM. He springs into car, steps on starter and is off.

278 CLOSE SHOT
Ellie and Peter. They hear the motor and wheel around. Their eyes widen in surprise.

PETER
Hey!
He flings his coat at Ellie and dashes out of scene.

279 LONG SHOT
As Peter runs out after Danker in the Ford. CAMERA REMAINS ON shot until we see the car turn around a bend in the road, with Peter in pursuit.

WIPE OFF TO:

280 EXT. ROAD - LONG SHOT
As above. The Ford can be seen coming around the bend. As it approaches camera, we discover that Peter is at the wheel. He looks like he's just been through a fight.

281 MED. SHOT
As Peter rides in, Ellie comes running toward him. A note of great relief in her voice:

ELLIE
Oh, Peter! What happened? Are you all right?

PETER
Come on -- get in.

ELLIE
(notices a gash on his cheek)
Oh, you've been hurt! There's a cut on --

PETER
(impatiently)
Come on! Come on!

She runs around to get in the other side.

ELLIE
(as she runs)
What happened.

282 CLOSER SHOT - THE TWO

PETER
Just a road thief. Picks people up and runs off with their stuff. What a racket!

By this time she is in the car.

ELLIE
What'd you give him for the car?

PETER
A black eye.

The car moves out of scene.

283 EXT. ON ROAD (PROCESS) CLOSE SHOT -
Peter and Ellie driving along in Ford. Peter looks ahead, uncommunicatively. Ellie glances up at him, something's on her mind.

ELLIE
(a little self-consciously)
Look -- uh -- how are the -- uh -- carrots holding out? Any left?

Peter glances at her. He knows what concession this is on her part. He smiles sympathetically.

PETER
(tenderly)
You don't have to eat the carrots.
(she looks her surprise.
Just passed a pond with some ducks in it.

ELLIE
(with a cry of joy)
Darling!

She reaches up and kisses his cheek. Peter beams happily.
FADE OUT.

SCENES 284 to 297 inclusive OUT.

FADE IN:

INT. ANDREWS' STUDY

298 CLOSE SHOT
of King Westley. He answers every description we have had of him. A stiff, handsome, stuffed shirt gigolo. He sits in a chair, leaning on a cane, his gloves loosely in his hand.

CAMERA TRUCKS BACK to reveal Andrews, who, from the opening of the scene, is speaking. He paces around the room.

ANDREWS
I haven't changed my mind, Westley, but - I want you to understand that! I don't like you! I never have! I never will! That's clear enough, isn't it?

KING
You've made that quite evident - with all your threats of annulment.

ANDREWS
(confident)
Well, it hasn't bothered me for a minute. Ellie and I got married because we love each other. And she's proving it; as far as I'm concerned there's going to be no annulment.

ANDREWS
(hard)
You've got a good thing and you're hanging on to it, huh?

Andrews smiles in a very superior manner, and continues:

ANDREWS
All right, you win. I'll just have to get used to you. I admit, I'm licked. But only because I'm worried. I've had detectives all over the country searching for her. I've seen thousands of photographs. Fortune tellers, nuts, every crank in the country has written me.

(quietly)
Haven't slept one night this week. If I don't find her, I'll go crazy.

The reporters group around Westley.

WESTLEY
I might have been able to help if it weren't for you. I've been watched so closely, I --

ANDREWS
(impatiently)
Yes. Yes, I know. Well, you can help now. I issued a statement yesterday that I've withdrawn my objections. Hearing her voice again. I haven't

298 CONTINUED:

ANDREWS (cont'd)
heard from her. Apparently she doesn't trust me.

WESTLEY
Why should she? After all --

ANDREWS
(interrupting)
All right. That's why I sent for you.
(pointing to next room)
There's a room full of reporters out there. I want you to make a statement - that you've had a talk with me - that we've reached an understanding - that if Ellen comes home, I won't interfere with your marriage. Will you do that?

WESTLEY
If you really mean it, I will.

ANDREWS
(strongly)
Of course I mean it! I don't care whom she's married to --
(softly)
As long as I can get her back.

He starts out of scene.

299 MED. SHOT
as Andrews crosses to door, which he opens. A group of reporters enter.

ANDREWS
Come in, boys. This is my - uh - this is King Westley.
(Westley rises)
He has a statement to make.

REPORTERS
(ad lib)
Hello, Westley.
How do you do?
Etc.

The reporters group around Westley.

DISSOLVE TO:

EXT. ON SIDE OF LONELY ROAD - NIGHT

300 CLOSEUP NEWSPAPER HEADLINE:

ANDREWS WITHDRAWS OBJECTION
Magnate and Aviator Reconciled.

"Everything all right. Come home, darling," says Westley.

300 CONTINUED:

CAMERA MOVES BACK and we find the newspaper in the hands of Ellie, who sits in the car alone, gazing at the headlines. We stay with her a moment and then hear Peter's voice:

PETER'S VOICE
All right, Brat.

At the sound of his voice, she is startled. She quickly folds the paper and throws it out of sight. She starts to get out of the car.

301 MED. CLOSE SHOT
as she scrambles out of the car just as Peter comes up to her.

ELLIE
Any luck?

PETER
Yeah. He finally agreed to let us have a room.

ELLIE
What about money?

PETER
Talked him out of it. He thinks we're going to stay a week. I'll have to think of something before morning.

ELLIE
That's swell!

PETER
I'm glad you think so. If you ask me, it's foolish. I told you there's no sense in our staying here tonight. We could make New York in less than three hours.

ELLIE
I couldn't arrive in New York at three in the morning. Everybody's in bed.

PETER
(after a pause)
Okay.
(wave of his hand)
Cottage Number Three.

As they start out of scene:

CUT TO:

INT. OWNER'S CABIN - NIGHT

302 MED. CLOSE SHOT
The owner of the auto camp and his wife are standing at window,

302 CONTINUED:

looking out. She is a hatchet-faced shrew. He is meek and docile.

ELLIE

WIFE
There you go - trustin' people again. How many times did I tell you --

OWNER
He looked like an upright young feller to me, Ma.

WIFE
Yeah. They're all upright till they walk out on you.

OWNER
Said he was gonna stay a week.

WIFE
Mebbe.

OWNER
Worst comes to the worst, we got his car for security.

WIFE
(unconvinced)
I don't trust him.

CUT TO:

INT. A CABIN - NIGHT

303 FULL SHOT
This is not unlike the previous auto camp cabin in which Peter and Ellie spent the night. Peter's suitcase is on a chair, opened, over which he leans. Ellie walks around, puffing at a cigarette.

PETER
(without looking up)
Well, here we are on the last lap.

304 Ellie crosses to window and stares out moodily. Peter removes several things from his suitcase and lays them out on the bed. There is a strained silence between them, both lost in their own thoughts.

ELLIE

CLOSE SHOT PETER
He putters abstractedly with the contents of his bag. We get the feeling that he empties it tonight rather ruefully. It somehow spells finis to their heavenly adventure.

PETER
(strangely)
Tomorrow morning, you'll be in the arms of your husband.

305 CLOSE SHOT ELLIE
She turns away from the window and looks off at Peter. She stares this way for a long moment before speaking.

ELLIE
(in a still, small voice)
Yes.

306 MEDIUM SHOT
Peter takes the rope out of his bag. It is the one used for the Walls of Jericho previously. He lays it aside and then, remembering, retrieves it. For a moment he holds it in his hand, speculatively. Then turning, proceeds to tack it up. The noise of the tacking attracts Ellie's attention.

CONTINUATION SCENE 305:
Ellie. She turns and looks toward Peter, off scene.

ELLIE
Is that the Walls of Jericho going up?

PETER'S VOICE
Yep! The Walls of Jericho.

She turns back to the window.

307 CLOSE SHOT PETER
He stretches the rope across the room and tacks the other side.

PETER
(reaches for blanket)
We certainly outsmarted your father.

He throws the blanket over the rope.

PETER
I guess you ought to be happy.

CONTINUATION SCENE 305:
Ellie. No response from her. She quite obviously isn't.

308 MEDIUM SHOT
They are now separated by the blanket. Peter gets her pajamas from his suitcase and throws them over the blanket.

ELLIE
Thank you.

There is silence while Peter commences undressing. Suddenly she speaks:

ELLIE
Am I going to see you in New York?

308 CONTINUED:

PETER
(laconically)
Nope.

ELLIE
Why not?

309 CLOSE SHOT PETER
He glances up at the Walls of Jericho and after a speculative pause, speaks:

PETER
I don't make it a policy to run around with married women.

310 CLOSEUP ELLIE (Neck and shoulders)
She is slipping out of her clothes. She pauses - looks up.

ELLIE
No harm in your coming to see us.

PETER'S VOICE
Not interested.

Ellie's face falls. It is a definite rebuff.

ELLIE
(weakly)
Won't I ever see you again?

CONTINUATION SCENE 309:
Peter. He is getting into his pajamas.

PETER
What do you want to see me for? I've served my purpose. I brought you and King Westley together, didn't I?
(his mouth screws up, bitterly)
That's what you wanted, wasn't it?

311 CLOSE SHOT ELLIE
She is already in bed, staring up at the ceiling.

ELLIE
Peter, have you ever been in love?

312 MED. CLOSE SHOT
Peter, as he crawls into bed.

PETER
I probably did the world a great favor at that. Got two pinheads out of circulation.

312 CONTINUED:

He reaches over and lights a cigarette.

PETER
Cupid thinks he's doing something when he brings two lovers together. What good's that? I'm bringing two pains-in-the-neck together. I think I'll start an institution -- hang out a shingle.

CAMERA ANGLE WIDENS to include both sides of blanket. Ellie doesn't hear a word of Peter's attack. She is too intent on her own thoughts.

ELLIE
Haven't you ever wanted to fall in love?

PETER
Me?

ELLIE
Yes. Haven't you thought about it at all? Seems to me you could make some girl wonderfully happy.

PETER
(disdainfully)
Maybe.
(after a pause)
Sure - sure, I've thought about it. Who hasn't? If I ever met the right sort of a girl, I'd --
(interrupting himself)
Yeah, but where you going to find her - somebody that's real -- somebody that's alive? They don't come that way any more.

313 CLOSE SHOT ELLIE
Her disappointment is apparent.

314 CLOSE SHOT PETER
as he continues:

PETER
I've even been sucker enough to make plans.
(a long puff on his cigarette)
I saw an island in the Pacific once. Never been able to forget it. That's where I'd like to take her. But she'd have to be the sort of girl that'd jump in the surf with me on moonlight nights --and love it as much as I did.
(he loses himself in his romantic contemplations)
You know, those nights when you and the moon and the water all become one -- when something comes over you - and you -

314 CONTINUED:

PETER (cont'd)
feel that you're part of something big and marvelous.
(sighing)
Those are the only places to live. Where the stars are so close over your head that you feel you could reach right up and stir them around.

315 CLOSEUP ELLIE
to intercut with above speech. She is visibly affected by his stirring description of Heaven - from which she is excluded. Peter's voice continues:

PETER'S VOICE
Certainly I've been thinking about it. Boy, if I could ever find a girl who's hungry for those things --

CONTINUATION SCENE 314:
Peter. He has disposed of his cigarette and now stares dreamily heavenward.

PETER
I'm going to swim in the surf with her -- I'm going to reach up and grab stars for her -- I'm going to laugh with her - and cry with her. I'm going to kiss her wet lips - and --

He suddenly stops. He turns his head slowly, sensing Ellie's nearness. CAMERA MOVES BACK to include Ellie in shot. She stands at his bedside, looking down at him yearningly.

316 CLOSE SHOT THE TWO
Peter's face is immobile. Ellie drops to her knees.

ELLIE
(fervently)
Take me with you, Peter. Take me to your island. I want to do all those things you talked about.

Peter stares at her lovely face. His heart cries out with an impulse to crush her in his arms.

PETER
(after a long pause; hoarsely)
Better go back to your bed.

ELLIE
(simply)
I love you.

PETER (arguing with himself)
You're forgetting you're married.

317 CLOSE SHOT THE TWO
Shooting toward Ellie.

ELLIE
(tensely)
I don't care. I love you. Nothing else matters. We can run away. Everything'll take care of itself.
(begging)
Please, Peter. You can't go out of my life now. I couldn't live without you.
(choked voice)
Oh, Peter --

Sobbing, she lays her head on his breast and throws her arms around him.

318 CLOSE SHOT THE TWO
Shooting toward Peter, past Ellie's head on his breast. All is quiet for a moment, while Peter struggles with an overwhelming urge to pour out his heart to her.

PETER
(scarcely audible)
Better go back to your bed.

319 MED. CLOSE SHOT
There is a lengthy pause, neither of them stirs. Then Ellie slowly raises her tear-stained face and gets to her feet.

ELLIE
(whispering)
I'm sorry.

She turns and disappears behind the blanket. Peter remains motionless.

320 CLOSE SHOT ELLIE
as she gets into bed, sobbing quietly. She hides her face in the pillow to suppress her sobs. It is the first time in her life she has been so deeply hurt.

321 CLOSE SHOT PETER
He reaches over for a cigarette which he lights. All his movements are thoughtful, meditative. He leans back and stares at the ceiling. CAMERA MOVES IN to CLOSEUP of the cigarette in his mouth.

DISSOLVE TO:

322 SIMILAR SHOT
The cigarette is burnt three quarters down. A long, frail ash hangs perilously on. CAMERA MOVES BACK TO CLOSE SHOT PETER as he removes the cigarette from his mouth and crushes it in a tray. He leans back on the pillow and for a moment he is quiet. Then glancing over in Ellie's direction, calls to her:

322 CONTINUED:

PETER
(softly calling)
Hey, Brat—
(a pause)—
Did you mean that? Would you really go?

He waits for a response. But none comes.

(trying again)
Hey, Brat—

He listens, all is quiet. He slips his covers off and crosses to blanket, over which he peers.

DISSOLVE TO:

323 CLOSE SHOT ELLIE
(from Peter's angle) She is asleep. Her tear-stained face rests on the pillow, her arm extends over her head. It is a childlike posture.

324 CLOSE SHOT PETER
Watching her tenderly. He speculates whether to awaken her and decides against it. He starts away.

325 MED. SHOT
Peter tiptoes around the room for a few moments, deep in thought. Then as an idea which he has been turning over in his mind begins to take form, he hastily begins dressing.

DISSOLVE TO:

SCENE 326 OUT

INT. CABIN - NIGHT

327 MED. SHOT
Peter is completely clothed and starts for the door when he thinks of something. He turns back, grabs his suitcase, stops to throw a kiss to Ellie and exits.

WIPE OFF TO:

EXT. A GAS STATION ALONG ROAD - NIGHT

328 MED. CLOSE SHOT
Peter and station attendant.

PETER
All I'm asking is enough gas to get me to New York. The bag's worth twenty-five dollars.

328 CONTINUED:

MAN
(hesitatingly)
I don't know --

PETER
(high pressure)
Listen, man -- I'll tell you what I'll do. When I come back in the morning, I'll buy it back from you and give you ten dollars profit. What do you say?

While he is still talking:

DISSOLVE TO:

EXT. ON A ROAD - NIGHT

329 CLOSE SHOT IN FORD CAR (PROCESS)
Shooting toward Peter, thru windshield. He drives furiously, a broad, happy grin on his face.

WIPE OFF TO:

330 SERIES OF WIPE OFFS
To denote passage of time. Shooting from back of car over Peter's shoulder as several cows amble out of the way. The car traveling at high speed.

WIPE OFF TO:

331 SHOT OF CAR
Driving into Holland Tunnel...

WIPE OFF TO:

INT. BACK ROOM OF A SPEAKEASY

332 MED. SHOT
Peter stands in front of a small desk upon which is a typewriter. Near him is a swarthy Italian.

PETER
Fine! That's fine, Tony. Now get me a drink and make sure nobody disturbs me for half an hour.

ITALIAN
(exiting)
Sure. Sure, Pete.

Peter plants himself in front of the machine.

DISSOLVE TO:

333 CLOSE UP
of typewriter carriage. We see the words being typed:

"--and that's the full and exclusive story of Ellen Andrews' adventures on the road.
As soon as her marriage to King Westley is annulled, she and Peter Warne, famous newspaperman - and undoubtedly the most promising young novelist of the present era - will be be married."

CAMERA PULLS BACK. Peter re-reads the last the sentence, smiles contentedly, and as he yanks out the sheet.

WIPE OFF TO:

INT. OUTSIDE OF GORDON'S OFFICE -

334 MED. SHOT
The sign on the door reads: Office -- Mr. Gordon. Gordon's secretary is at her desk. Peter breezes in.

PETER
(rumpling her hair)
Hello, Agnes.

AGNES
Better not go in. He'll shoot you on sight.

PETER
(entering)
I haven't been shot at for days.

INT. GORDON'S OFFICE

335 FULL SHOT
Gordon is at his desk. He looks up when Peter enters.

GORDON
(rising to his full height menacingly)
Get out of here!

PETER
(advancing)
Wait a minute, Gordon — I —

GORDON
(quietly)
Get out!

Peter reaches his side, grabs him by the arms.

336 CLOSE SHOT
of the two.

PETER
Joe, listen —

GORDON
Don't 'Joe' me.

PETER
Okay, Joe. Listen — You know I've always liked you. Anytime I could do you a great turn — anytime I ran into a story that looked good — I always came running to you, didn't I? Well, I got one now. Those wires I sent you were on the level. It's the biggest scoop of the year. I'm giving it to you, Joe.

GORDON
You mean about the Andrews' kid?

PETER
That's it.
(tapping his pocket)
I got it all written up. Ready to go. All I want is a thousand dollars.

337 TWO SHOT - FAVORING GORDON
He is ready to jump out of his skin.

GORDON
A thousand dollars!
(furiously)
Get out of this office before I throw you out bodily.

337 CONTINUED:

PETER
Don't get sore, Joe. This is something you got to do for me. I need a thousand dollars — and I need it quick. I'm in a jam.

GORDON
(softening)
What's the thousand bucks for?

PETER
To tear down the Walls Of Jericho.

GORDON
What!

338 TWO SHOT - FAVORING PETER

PETER
Never mind... Listen — suppose I should tell you that Ellen Andrews is going to have her marriage annulled.

GORDON
Huh?

PETER
That she's going to marry somebody else.

GORDON
You're drunk.

PETER
Would an exclusive story like that be worth a thousand bucks to you?

GORDON
If it's on the level.

PETER
Well, I got it, Joe.

GORDON
Who's she gonna marry?

PETER
(Taking out story from pocket)
It's all right here. Give me the thousand it's yours.

339 MED. CLOSE SHOT - THE TWO

GORDON
(skeptically)
I wouldn't trust you as far as I could throw that desk.

339 CONTINUED:

PETER
Wait a minute, Joe. Use your bean. I couldn't afford to hand you a phoney yarn, like that. I'd be crazy. There isn't a newspaper in the country'd give me a job after that! I could go to jail!

GORDON
I'd put you there myself.

PETER
Sure. Sure. I wouldn't blame you either.

GORDON
Who's the guy she's gonna marry?

PETER
I am, Joe.

GORDON
(eyes widening)
You!

PETER
Yeah.

GORDON
Now I know you're drunk.
(grabs his hat)
I'm going home. Don't annoy me any more.

PAN as he starts to go and Peter runs after him.

PETER
For heaven's sake, Joe — stop being an editor for just a minute.
(grabs his arm)
We've been friends for a long time, haven't we? You ought to know when I'm serious. This is on the level.

340 CLOSE SHOT - THE TWO
Gordon is affected by the sincere note in his voice.

PETER
I met her on a bus coming from Miami. Been with her every minute.
(hoarsely)
I'm in love with her, Joe.

GORDON
Well, I'll be —

PETER
Listen, Pal -- you've got to get this money for me. Now. Minutes count.

340 CONTINUED:

PETER (Cont.)
She's waiting for me in an auto camp outside of Philadelphia. I've got to get right back. You see, she doesn't know I'm gone.
(self-consciously)
A guy can't propose to a girl without a cent in the world, can he?

While Peter has been speaking Gordon stares into space thoughtfully.

GORDON
(on his breath)
What a story!
(picturing it)
On her way to join her husband, Ellen Andrews falls in love with —
(alert - grabs paper out of Peter's hand)
Lemme see that a minute.

PAN as he crosses to his desk excitedly. Peter, a gleam of hope in his eyes, joins him.

CUT TO:

INT. SHACK OF OWNER AND WIFE — EARLY MORNING

341 FULL SHOT
The owner putters around a stove, heating coffee. He is in his shirtsleeves. He is suddenly startled by the voice of his wife.

WIFE'S VOICE
Zeke! Zeke!

He looks up, just as she rushes into room.

WIFE
I told you! I told you, you couldn't trust him! He's gone!

OWNER —
Who?

342 CLOSE SHOT
the two.

WIFE
That feller last night, that's who! He was gonna stay a week, huh? Well, he skipped. Took the car with him, too. I just been talking to Hank, down to the garage. He give him some gast for his suitcase.
(contemptuously)
You're so smart.

CUT TO:

INT. AUTO CAMP CABIN

343 CLOSE SHOT ELLIE
asleep. She tosses restlessly in her sleep. Suddenly there is a loud banging on the door, out of scene.

Ellie, startled, awakens.

344 MED. SHOT
to include door. The pounding continues. Ellie looks around, frightened. The door suddenly bursts open. Owner and wife enter. They both glance over at Peter's side.

WIFE
See that. He's gone!

OWNER
(timidly)
Looks like it, don't it?

As he turns, he sees Ellie.

OWNER
Here's the woman, ma.

WIFE
(full of fight - glares at Ellie)
Oh!!

345 CLOSE SHOT AT ELLIE'S BED
as owner and wife come up to her.

ELLIE
(timidly - sitting up)
What's the matter?

345 CONTINUED

WIFE
Where's your husband, young lady --

ELLIE
Husband?

WIFE
Yes -- if he is your husband.

ELLIE
Isn't he here?

WIFE
No, he ain't! And the car's gone, too.

ELLIE
(bewildered)
Why, he'll be back.

WIFE
Yeah? What makes you think so? He took his suitcase and everything.

Ellie is perceptibly startled by this piece of news.

WIFE
Kinda surprised, huh? It's just like I told you, Zeke. They ain't married a'tall...

346 CLOSE SHOT ELLIE
as wife's voice continues uninterruptedly:

WIFE'S VOICE
...could tell she was a hussy just from the looks of her.

Ellie is lost in thought, trying to adjust herself to the idea of Peter's leaving her like this. She scarcely hears what is being said.

OWNER'S VOICE
Hey! You! Got any money?

Ellie snaps out of it.

ELLIE
Why - no.

347 MED. CLOSE SHOT
the three.

347 CONTINUED

WIFE
Then - you'll have to git!!

OWNER
Yeah, you'll have to git.

ELLIE
Why, you can't put me out in the middle of the --

WIFE
Serves you right. Oughta be careful who you take up with on the road. You can't go plyin' your trade in my camp.

ELLIE
But can't you wait until morning --

WIFE
Ain't gonna wait a minute.

OWNER
Not a minute!

WIFE
Better start gettin' into your clothes.

OWNER
Yeah.

WIFE
(glaring at him)
Zeke.
(he looks up startled)
Git!

OWNER
(disappointed)
Yes, Ma.

348 MED. SHOT
as Zeke exits. Wife plunks herself in a chair, grimly determined to wait until Ellie gets dressed and out.

ELLIE
Can I use your telephone? I want to talk to New York.

WIFE
You ain't gonna stick me for no phone calls. You can go down to the Sheriff's office.

CUT TO:

349 OMITTED

EXT. OF AUTO CABIN

350 MED. CLOSE SHOT
as Ellie emerges from cabin, wife stands in doorway. In the f.g. several people are scattered around the courtyard. One woman washes stockings under a pump. A man is changing the tire on his car, etc. Ellie comes down the steps and crosses the courtyard.

WIFE
(shouting to her)
And listen, next time better keep away from here. I run a respectable place.

Ellie does not turn. Walks straight forward, trying to maintain her pose. The people in the courtyard turn to stare at her. One of them snickers.

DISSOLVE TO:

INT. GORDON'S OFFICE

350-A FULL SHOT
Peter is pocketing the money. Gordon is fondling the story.

PETER
Thanks, Pal. You saved my life.

GORDON
(waving the story)
Okay, Pete.

Drops the story on the desk and escorts Peter out, his arm around his shoulder.

GORDON
(smiling)
For my dough, you're still the best newspaperman in the business.

They reach the door which Peter opens.

350-B CLOSE SHOT AT DOORWAY
(to take in Secretary outside)

GORDON
S'long, kid. And good luck.

Through the open door the secretary stares dumbfound at their friendliness.

INT. OUTSIDE OF GORDON'S OFFICE

350-C MED. SHOT
as Peter passes through.

PETER
(kissing secretary)
'Bye, Agnes. You're beautiful.
All women are beautiful!

He disappears. Gordon is immediately electrified into action.

GORDON
Oh, boy! What a yarn! What a yarn!
(suddenly)
Get me Hank on the phone. Gotta hold up the morning edition.

While he speaks he dashes back to his desk.

INT. GORDON'S OFFICE

350-D MED. SHOT
as he reaches his desk we hear his secretary's voice:

SECRETARY'S VOICE
There's Hank.

GORDON
(grabs phone)
Hank! Listen. Hold the morning edition. Break down the front page. Gonna have a completely new layout— Send a couple of re-write men in here. Don't do a thing — I got a story that'll make your hair curl.

During his speech, his other phone has been ringing persistently. He has ignored it until now. He picks up receiver:

GORDON
(into second phone)
Yeah. —
Yeah. Don't annoy me. I'm busy.

He bangs up receiver.

GORDON
(into first phone)
Listen, Hank! Dig out all the Andrews pictures. Get Healy out of bed. I want a cartoon right away.

Second phone rings impatiently. Gordon ignores it.

GORDON
With King Westley in it. He's waiting at the church. Big tears streaming down his face. His bride hasn't shown up.

350-D CONTINUED

GORDON (Cont'd)
Old man Andrews is there, too. Laughing his head off. Everything exaggerated. You know -- Now snap into it!

He bangs up receiver, grabs second phone.

GORDON
(impatiently)
Yeah. Yeah. What is it?

350-E CLOSE SHOT GORDON
as he listens. His eyes widen.

GORDON
What! ----------
Ellen Andrews! You're crazy!

CUT TO:

INT. A TELEPHONE BOOTH

350-F CLOSE SHOT
A reporter speaks excitedly.

REPORTER
Yeah. She just phoned her father from an auto camp to come and get her. He's getting a police escort. Westley's going along, too. She's been traveling by bus. The moment she read that her father and Westley made up, she phoned in.

BACK TO:

INT. GORDON'S OFFICE

350-G MEDIUM SHOT
Gordon at phone.

GORDON
You sure that's right! Say, you haven't been drinking, have you! Okay--grab a car--and stay with them.

He hangs up receiver and grabs first phone.

GORDON
Put Hank on.
(shouting)
Agnes!

Secretary hurries in.

350-G CONTINUED

GORDON
Get me a doctor. I'm about to have a nervous breakdown.

She stares at him dumbly.

GORDON
(into phone)
Hank--forget everything I just told you. I was just having a nightmare!

(he hangs up - turns to Agnes)
Call up the police department! Tell 'em to find Peter Warne. Send out a general alarm. I want the lousy crook pinched.

He picks up Peter's story and flings it viciously into the wastebasket.

AGNES
(starting out)
Yessir.

Two re-write men come in, passing Agnes.

MEN
You want us?

GORDON
(wheeling around)
Yeah. Shove everything off the front page. Ellen Andrews just phoned her father--she's coming home. The moment she heard the old man withdrew his objections, she gave herself up. Spread it all over the place. Here's your lead: 'Love Triumphant!') Step on it!

MEN
Yessir.

They exit. Gordon crosses to his desk, mumbling to himself. His eye lights on the waste basket containing Peter's story. He is about to kick it when he stops. Stares at it thoughtfully. Reaches down, lifts it out - runs through it hastily--and then stares into space, deep in thought.

DISSOLVE TO:

EXT. ON OPEN ROAD - MORNING

351 MED. SHOT (MOVING)
Peter flies over the road in his Ford. He beams happily. He passes a gasoline truck and waves cheerily to the driver.

DISSOLVE TO:

SCENES 352 & 353 O U T.

INSERT: CLOSEUP AUTO SIREN
accompanied by a prolonged wail.

DISSOLVE TO:

EXT. ON ROAD - MORNING

354 LONG SHOT
Four motorcycles, two abreast, speed toward camera. They are followed by a luxurious limousine, which in turn is trailed by a car filled with reporters.

INT. OF LIMOUSINE

355 MED. CLOSE SHOT
Andrews sits in the back seat. He is accompanied by King Westley - Henderson - Lovington and a police inspector.

HENDERSON
I knew she was safe.

LOVINGTON
(sighing)
Certainly gave us a run for our money.

Andrews is too overwhelmed with joy to listen to any of this.

ANDREWS
(anxiously)
Can't you get them to go any faster?

Inspector leans over to talk to chauffeur.

DISSOLVE TO:

EXT. A DESERTED ROAD

356 MED. SHOT (MOVING)
Peter at wheel of his car. His high spirits find expression in his efforts to sing.

PETER
(singing)
I found a million dollar baby --

DISSOLVE TO:

He is interrupted by the song of a meadowlark, whistling its strange melody. Peter listens to it a second time, then answers its call by imitating it. The meadowlark whistles again. Peter is highly amused.

PETER
(waving his hand - to meadowlark)
Okay, Pal. Be seein' you.

Just then the sound of sirens is heard in the distance. Peter

356 CONTINUED:

glances back, and as the sirens come nearer, he pulls over to the side of the road.

357 FULL SHOT

Peter in f.g. at side of road. The police cavalcade whizz by accompanied by the shrieking sirens.

358 CLOSE SHOT PETER

He gets an idea.

PETER

(to car) Come on, Dobbin, old boy. We got a police escort.

He applies the gas and shoots out of scene.

359 LONG SHOT

of Peter trying to catch up to parade. It out-distances him.

360 CLOSE SHOT (PROCESS)

Peter in Ford. He is pressing his body forward to help the car make time.

INSERT: ACCELERATOR

as Peter's foot pushes it down to the floor.

361 LONG SHOT OF ROAD

The police cars are out of sight.

CONTINUATION SCENE 360:

CLOSE SHOT PETER. He gives up.

PETER

(to car - exaggerated dramatics)

Dobbin, me lad. You failed muh. I'm afraid you're gittin' old.

DISSOLVE TO:

EXT. SMALL TOWN ROAD

362 MED. SHOT

at door of Sheriff's office. We see a policeman standing on guard at door. The reporters hang around in front of him. Several yokels look on. The limousine and motorcycles are at the curb.

363 MED. CLOSE SHOT AT DOOR

The policeman on guard steps aside as the door opens and Ellie, her father, and King Westley emerge. King has his arm around her. The moment they appear in doorway, cameras click. Several reporters surround them.

REPORTERS
Will you make a statement, Miss Andrews?
Was it an exciting experience?
How did you travel? — Etc.

ANDREWS
(brushing them aside)
Later, boys, later. See her at home.

They cross the sidewalk - CAMERA PANNING WITH THEM - to the waiting limousine, as cameras click.

DISSOLVE TO:

EXT. ON ROAD

364 MED. CLOSE SHOT (MOVING)
Peter still driving. He is as before, in excellent form. Singing lustily. Suddenly his eyes widen and he pulls on his brake. The car screeches and moans - and comes to a stop.

PETER
Take it easy, Dobbin. Remember your blood pressure.

365 MED. SHOT
We find Peter directly in front of a slow moving freight train. Several hoboes stick their head out of a car, and Peter waves to them. The hoboes look puzzled for a minute and then wave back.

CAMERA SWINGS OVER to an opening between cars and we get a flash of the police parade on the other side, apparently on their way back.

366 MED. CLOSE SHOT
Peter amuses himself by talking to an old flagman.

PETER
Better get that toy train out of here. I'm in a hurry.

Flagman grins at him. By this time the last car is in sight, and Peter gets all set to move. He stops, however, to wave to a couple of brakemen on the rear platform.

367 MED. SHOT
in the meantime, the motorcycles have started forward, and the sirens begin their low, moaning wail. Peter, attracted, turns.

368 MED. SHOT
(over Peter's shoulder) The parade starts. As the limousine passes, we get a glimpse of the inside. Ellie lies back on King Westley's shoulder. He has his arm around her. They pass out of sight.

369 CLOSE SHOT PETER
As he reacts to what he saw. He turns his head quickly to stare at the disappearing car. A look of astonishment, and bewilderment in his eyes. Slowly he turns his head forward, staring ahead of him blankly. He can't quite make it out. Then gradually the significance of it all strikes him -- his mouth curls up bitterly and we

WIPE OFF TO:

SERIES OF NEWSPAPER HEADLINES:

"ELLEN ANDREWS RETURNS HOME"
"MARRIAGE HALTED BY FATHER TO BE RESUMED"
"ELLEN ANDREWS AND AVIATOR TO HAVE CHURCH WEDDING"
"LOVE TRIUMPHS AGAIN"
"PARENTAL OBJECTION REMOVED IN FAVOR OF LOVERS"
"CANNOT THWART LOVE SAYS FATHER OF ELLEN ANDREWS"
"GLAD TO BE HOME SAYS ELLEN"

DISSOLVE TO:

INT. NEWSPAPER OFFICE - ANTE ROOM

370 FULL SHOT
The place is alive with activity. Copies of newspapers lying around bearing headlines relating to the Andrews' story. Peter, a bewildered, stunned expression on his face, enters and crosses funereally toward Gordon's office. Several people standing around look up.

PEOPLE (Ad Lib)
Hi, Pete --
Didya see this? Ellen Andrews is back.
Gonna marry that Westley guy after all --
What a dame! What a dame!

370-A Peter pays no attention to any of this. He reaches Gordon's door, which is open. He walks directly past Agnes and enters the office. She looks up at him, puzzled.

INT. GORDON'S OFFICE

371 MED. FULL SHOT
Peter walks to Gordon's desk and lays the roll of bills on it. Agnes enters, watching him anxiously.

AGNES
Gordon's out back some place.

Seeing the money, she looks up, surprised.

371 CONTINUED:

PETER
See that he gets that, will you, Agnes? Tell him I was just kidding.

He exits. Agnes stares after him, puzzled. Gordon dashes in from a back door.

GORDON
You can't get a thing done around here unless --

AGNES
Peter Warne was just in.

GORDON
Huh? What?

AGNES
Left this money. Said to tell you he was just kidding.

Gordon looks at the money.

GORDON
Where is he?!

CUT TO:

INT. OUTER OFFICE AND CORRIDOR

372 LONG SHOT
Over Gordon's shoulder -- shooting through open door. In the distance we see Peter walking. Gordon hurries toward him.

INT. CORRIDOR

372-A MEDIUM SHOT
of Peter -- walking.

GORDON'S VOICE
Hey, Pete!

At the sound of Gordon's voice, Peter turns. Gordon enters scene.

PETER
Hello, Joe. Sorry. Just a little gag of mine. Thought I'd have some fun with you.

372-A CONTINUED:

GORDON
(understanding)
Yeah. Sure. Had me going for a while.

PETER
Wouldn't have made a bad story, would it?

GORDON
Great! But that's the way things go. You think you got a swell yarn - then something comes along - messes up the finish - and there you are.

PETER
(smiling wryly)
Yeah, where am I?

GORDON
(slips a bill in his coat pocket)
Here you are, kid. When you sober up - come in and see me.

PETER
(a whisper)
Thanks, Joe.

He exits. Gordon watches him, sympathetically.

FADE OUT.

FADE IN:

EXT. LAWN OF ANDREWS ESTATE - DAY

373 FULL SHOT
at the moment it is a beehive of activity. Dozens of butlers and maids hustle around setting tables. Floral decorations are being hung by men on ladders. In the b.g. on a platform, a twenty-piece orchestra is getting ready, accompanied by scraping of chairs, adjusting of music stands, unpacking of instruments.

CUT TO:

INT. ANDREWS' STUDY

374 MED. SHOT
King Westley is seated. Andrews walks around him. They are both dressed in striped trousers, frock coat, etc.

ANDREWS
Well, here we are; it's all set. You're finally going to be married properly.
(waves toward window)
With all the fanfare and everything.
(shaking his head)
I still don't know how it happened -- but you're going to be my son-in-law whether I like it or not. I guess you're pleased.

KING
Why, naturally, I --

ANDREWS
(drily)
Naturally.
(with vehemence)
You're going to become a partner in a big institution. It's one of the largest in the world.

KING
You talk as if --

ANDREWS
Someday perhaps, you might even take charge.

375 CLOSE SHOT ANDREWS
He looks around his study, despairingly.

ANDREWS
(murmurs)
The thought of it makes me shudder.

KING'S VOICE
(confidently)
You might be surprised.

ANDREWS
I hope so. However, that'll take care of itself.
(a new tack)
There's another responsibility you're taking on. One that I'm really concerned about.

KING'S VOICE
What's that?

375 CONTINUED:

ANDREWS
My daughter.

376 MED. CLOSE SHOT
the two.

KING
(lightly)
Ellie? Oh, she's no responsibility.

ANDREWS
No? Say, listen -- I've devoted a whole lifetime trying to tame that wild cat. Toughest job I ever tackled. Ever hear of J.P. Clarkson? Biggest man in the country, isn't he? Well, I tamed him. Got him eating out of the palm of my hand. I've brow-beaten financiers, statesmen, foreign ministers-- some of the most powerful people in the world -- but I've never been able to do a thing with her. She's been too much for me. I'm glad you think it's easy.
(bends over him)
Now listen -- if you'll do what I tell you, perhaps I might develop a little respect for you. You never can tell.

KING
What would you like to have me do?

ANDREWS
Sock her!

377 CLOSE SHOT KING
He looks up, surprised. Andrews' voice continues:

ANDREWS' VOICE
Sock her at least once a day. Do it on general principles. Make her know you're the boss and never let her forget it. Think you can do that?

KING
It's quite an assignment --

378 MED. CLOSE SHOT
the two.

ANDREWS
Try. Do me a favor. Try. It's your only chance. And hers, too. Do that for me -- and maybe we'll be friends.
(muttering)
Maybe.
(holds out his hand)

378 CONTINUED:

KING
(takes his hand - rising)
Yes, sir.

ANDREWS
(dismissing him)
Fine. I'll see you at the reception.

He withdraws his hand, which he looks at disgustedly, the result of a jellyfish handshake.

KING
Oh, by the way, Mr. Andrews, I thought of a great stunt for the reception.

Andrews looks at him quizzically.

KING
I'm going to land on the lawn in an autogyro. What do you think of that!

379 CLOSE SHOT ANDREWS
He stares off at King in complete disgust.

ANDREWS
You thought that up all by yourself, huh?

380 CLOSE TWO SHOT

KING
(unabashed)
Why, it'll make all the front pages. A spectacular thing like that --

ANDREWS
(hard)
Personally, I think it's stupid!
(humoring a child)
But go ahead. Have a good time. As long as Ellie doesn't object.

KING
Oh, no. She'll be crazy about it. Well, see you later. I'm going out on the lawn and arrange for landing space.
(holds out his hand)
Goodbye.

Andrews turns his back on him.

ANDREWS
We've done that already.

KING
(smiling)
Yes, of course.

380 CONTINUED:

He turns and exits. Andrews watches him go, shaking his head sadly.

ANDREWS
Autogyro! I hope he breaks his leg.

Andrews starts out.

INT. HALLWAY

381 MED. SHOT
as Andrews enters from study. A maid comes down the stairs. Andrews calls to her:

ANDREWS
Oh — Mary —

MARY
Yes, sir?

ANDREWS
How is she?

MARY
(hesitatingly)
Why — uh — she's all right, sir.

ANDREWS
What's the matter? Anything wrong?

MARY
Oh, no sir. No different than —

ANDREWS
Yes. Yes, I know. Still in the dumps, huh?

MARY
Yessir. If you'll excuse me, sir - she sent me for a drink.

Mary exits. Andrews stands a moment thoughtfully and then starts up the stairs.

DISSOLVE TO:

INT. UPSTAIRS CORRIDOR

382 CLOSE SHOT
in front of Ellie's door. Andrews enters and knocks several times. Receives no response, and gingerly opens the door.

INT. ELLIE'S BEDROOM

383 MED. CLOSE SHOT
as Andrews enters and looks around. CAMERA SWINGS AROUND to follow his gaze. It focuses on Ellie, who reclines on a sofa, her head resting on the back. She is in bridal outfit. She stares moodily, unhappily up at the ceiling.

384 WIDER ANGLE
to include both. Andrews stares at her a moment, sympathetically. He senses something is wrong.

ANDREWS
(after a pause)
Ellie --

Ellie jumps up with a start.

ELLIE
Oh, hello, Dad.

385 CLOSE SHOT
as Andrews enters to Ellie.

ANDREWS
I knocked several times.

ELLIE
Sorry. Must have been day-dreaming.
To hide her confusion, she reaches for a cigarette.

ANDREWS
(forced lightness)
Well, everything's set. Creating quite a furore, too. Great stunt King's going to pull.

ELLIE
(faraway voice)
Stunt?

ANDREWS
Landing on the lawn in an autogyro.

ELLIE
Oh, yes. I heard.

ANDREWS
Personally, I think it's silly.

As he continues talking, CAMERA PANS WITH ELLIE as she wanders over to a window overlooking the lawn and stares out, lost in thought.

ANDREWS' VOICE
But he was so enthusiastic -- I --

385 CONTINUED:

He enters scene to Ellie:

ANDREWS
You look lovely. Are you pleased with the gown?

Ellie does not hear him.

ANDREWS
(worried)
Ellie!

She turns and looks at him blankly.

ELLIE
Huh?
(it just penetrates)
Oh -- the gown --
(distantly)
Yes, it's beautiful.

ANDREWS
(tenderly)
What's the matter, Ellie? What's wrong?

ELLIE
Nothing.

CAMERA PANS WITH HER as she walks over to table and crushes her cigarette.

386 MED. CLOSE SHOT
to include Andrews. He watches her a moment as she crosses to the sofa and sits.

ANDREWS
You've been acting so strangely since you returned. I'm - I'm worried. I haven't bothered to ask you any questions -- I --
(waves his hand toward lawn)
Isn't all this what you wanted?
(no answer from Ellie)
You haven't changed your mind about King, have you?

ELLIE
(too quickly)
Oh, no.

ANDREWS
If you have, it isn't too late. You know how I feel about him. But I want to make you happy. You gave me such a scare - I - when I couldn't find you.
(smiling feebly -
meaning his heart)

386 CONTINUED:

ANDREWS (cont'd)
You know, the old pump isn't what it used to be.

ELLIE
(hand on his arm)
Sorry, Dad. I wouldn't hurt you for the world. You know that.

She moves away from him and sits on the sofa. Andrews watches her a moment and crosses over to her. He sits beside her, placing an arm affectionately around her shoulder.

ANDREWS
(tenderly)
Ellie - what is it? Aren't you happy, child?

She finally breaks. Impulsively, she buries her face on his breast.

ANDREWS
(after a pause, hoarsely)
I thought so. I knew there was something on your mind.
(audible sobs from Ellie)
There - there!

They remain thus quietly for some time. Finally Andrews breaks the silence.

ANDREWS
What is it, darling?
(no answer)
You haven't fallen in love with somebody else, have you?

This brings an audible sob from Ellie. Andrews lifts up her chin. Looking into her eyes:

ANDREWS
Have you?

Ellie turns her head away, a little ashamed of her tears.

ELLIE

387 MED. SHOT
as she rises and walks miserably away from him, dabbing her eyes. Andrews watching her, realizes he has hit upon the truth. He walks over to her.

ANDREWS
I haven't seen you cry since you were a baby. This must be serious.
(Ellie is silent)
Where'd you meet him?

ELLIE
On the road.

387 CONTINUED: (2)

ANDREWS
(trying to cheer her)
Now, don't tell me you fell in love with a bus driver!

ELLIE
(smiling)
No.

ANDREWS
Who is he?

ELLIE
I don't know very much about him.
(a whisper)
Except that I love him.

ANDREWS
(the great executive)
Well, if it's as serious as all that -- we'll move heaven and earth to--

ELLIE
(quickly)
It'll do no good.
(wryly)
He despises me.

ANDREWS
Oh, come now --

ELLIE
He despises everything I stand for. He thinks I'm spoiled and pampered, and selfish, and thoroughly insincere.

ANDREWS
Ridiculous!

ELLIE
He doesn't think so much of you, either.

ANDREWS
(eyes widen)
Well!

ELLIE
He blames you for everything that's wrong about me. Thinks you raised me stupidly.

ANDREWS
(smiling)
Fine man to fall in love with.

ELLIE (whispers)
He's marvelous!

387 CONTINUED: (2)

ANDREWS
Well, what are we going to do about it? Where is he?

ELLIE
(sadly)
I don't know.

ANDREWS
I'd like to have a talk with him.

ELLIE
It's no use, Dad. I practically threw myself at him.
(she shrugs futilely)

ANDREWS
Well, under the circumstances, don't you think we ought to call this thing off?

ELLIE
No, I'll go through with it.

ANDREWS
But that's silly, child. Seeing how you feel, why --

ELLIE
It doesn't matter.
(tired)
I don't want to stir up any more trouble. I've been doing it all my life. I've been such a burden to you -- made your life so miserable -- and mine, too. I'm tired, Dad. Tired of running around in circles. He's right, that's what I've been doing ever since I can remember.

388 CLOSEUP ANDREWS
watching Ellie, as her voice continues:

ELLIE'S VOICE
I've got to settle down. It really doesn't matter how - or where - or with whom.

ANDREWS
(seriously - impressed)
You've changed, Ellie.

389 MED. CLOSE SHOT THE TWO

ELLIE
(sighing)
Yes, I guess I have.

389 CONTINUED:

ELLIE (cont'd)
(sincerely)
I don't want to hurt anybody any more. I want to get away from all this front page publicity. It suddenly strikes me as being cheap and loathsome. I can't walk out on King now. It'll make us all look so ridiculous.
(shrugs resignedly)
Besides, what difference does it make?
(inaudibly)
I'll never see Peter again.

Is that his name?

ELLIE
Yes. Peter Warne.

S She starts to walk away when she is attracted by her father's surprise at the mention of the name.

ANDREWS
Peter Warne!

His hand has instinctively gone to his inside pocket.

ELLIE
(noticing it)
Why? Do you know him?

Andrews withdraws his hand. Apparently he changes his mind.

ANDREWS
(evasively)
Oh, no — no.

ELLIE
(suddenly anxious)
You haven't heard from him, have you, Dad?

300

ANDREWS
(obviously guilty)
Why no...Don't be silly.

ELLIE
Oh, please, Dad —

She has reached into his pocket and has extracted a letter, which she hurriedly opens and reads.

389 CONTINUED 2

INSERT: OF LETTER
in Peter's handwriting. It is addressed to: ALEXANDER ANDREWS, Esq.
11 Wall Street.

It reads:

"Dear Sir:
I should like to have a talk with you about a financial matter in connection with your daughter.

Peter Warne."

BACK TO SCENE:
Ellie reads and re-reads the note. Her face clouds and then slowly changes to an expression of complete disillusionment.

ELLIE
(her voice strident)
Looks like that was his only interest in me. The reward.

ANDREWS
(taking the note from her)
I'm sorry you read it.

ELLIE
Are you going to see him?

ANDREWS
I suppose so.

ELLIE
(hard)
Certainly! Pay him off. He's entitled to it. He did an excellent job. Kept me thoroughly entertained. It's worth every penny he gets.

She paces agitatedly. Andrews watches her silently. He knows what an awful sock to her pride this must be.

390 MEDIUM SHOT (TO INCLUDE DOOR)
as Mary enters with a cocktail tray which she sets on the table.

ELLIE
Thanks, Mary. That's just what I need.

She pours herself a cocktail.

MARY
Mr. King Westley is on his way up.

ELLIE
Fine - Fine! Have him come in.

ANDREWS
(mumbling)
I'll be going.

390 CONTINUED:

He exits behind Mary. Ellie swallows her drink and starts pouring herself another, as King enters.

ELLIE
(upon seeing him)
Well, if it isn't the groom himself!
You're just in time Mr. King.

391 CLOSE SHOT THE TWO
as King takes her in his arms.

KING
How are you, Ellie?

He kisses her. She accepts perfunctorily.

KING
(insists upon being ardent)
Are you happy?

ELLIE
(releasing herself)
Happy? Why shouldn't I be happy? I'm getting the handsomest man in captivity.
(handing him a drink)
Here you are, King. Let's drink.
(holds her glass out)
Let's drink to us.

She drains the glass; pouring another, as she continues:

We finally made it, didn't we?

KING
You bet we did.

ELLIE
It's up to you now. I want our life to be full of excitement, King. We'll never let up, will we? Never a dull moment. We'll get on a merry-go-round and never get off. Promise you'll never let me get off? It's the only way to live, isn't it? No time to think. We don't just to stop to think, do we? Just want to keep going.

KING
Whatever you say, darling.

ELLIE
I heard about your stunt. That's swell, King. Just think of it — the groom lands on the lawn with a plane. It's a perfect beginning for the life we're going to lead. It sets just the right tempo.
(handing him a drink)
Come on, King. You're lagging.

391 They both drink.

392 INT. ANDREWS' STUDY -- FULL SHOT
Andrews walks around the room, perceptibly affected by his visit with Ellie. He keeps turning Peter's letter over in his hand, apparently debating in his mind what to do with it. He finally gets an idea - and determinedly crosses to the phone.

CUT TO:

INT. A HOTEL ROOM

INSERT: CLOSEUP OF A NEWSPAPER
-- a tabloid bearing a heading which reads: "LOVE TRIUMPHANT."

"Interrupted Romance of Ellen Andrews and King Westley Resumed, as Father Yields. Wedding Reception to be Held on Andrews' Lawn."

Below this is a page of pictures. CAMERA PANS to each photograph. The first picture is of Ellie and King on a beach. The title over the picture reads: "Where they met."

CAMERA PANS to picture of them in the cockpit of a plane. The heading reads: "Where they romanced."

The next picture is of a small frame house with a shingle on it reading: "Justice of the Peace." Over the photograph is a captain: "Where they were married." The next picture is of the Andrews yacht. Title reads: "Where she was taken."

CAMERA PANS DOWN to bottom of the page to a picture of Ellie and King, and her father between them, in front of Sheriff's office. Captain reads: "Where love triumphed."

OVER THE INSERT the phone bell has been ringing.

392-A MED. CLOSE SHOT - PETER
Staring, expressionless, at the newspaper. Suddenly he becomes conscious of the phone ringing. He looks up - then crosses to it, CAMERA PANNING WITH HIM.

PETER
(into phone)
Hello.....Yes?....Who?.....Oh....
Why can't I see you at your office?

CUT TO:

393 INT. ANDREWS' STUDY - CLOSE SHOT ANDREWS AT PHONE

ANDREWS
I leave for Washington tonight. May be gone several weeks. Thought perhaps you'd like to get this thing settled.

CUT BACK TO:

394 INT. HOTEL ROOM - CLOSE SHOT PETER AT PHONE

394 CONTINUED:

PETER
Yeah, but I don't like the idea of walking in on your jamboree...Just between you and me - those things give me a stiff pain.

CONTINUATION SCENE 395

Andrews at phone.

ANDREWS
You needn't see anybody. You can come directly to my study. I'd appreciate it very much if —

CONTINUATION SCENE 394:

Peter at phone.

PETER
No - no. What the deuce do I want to —

His eyes fall on something.

INSERT: CLOSE SHOT
of tabloid newspaper, featuring the heading: "Love Triumphant" and containing the pictures of Ellie and King. PAN DOWN TO feature headline reading: "Groom to Land on Bride's Lawn."

"King Westley plans to drop in an autogyro on the law of the Andrews estate...."

BACK TO SCENE:

Peter's mouth screws up disdainfully.

PETER
(into phone)
Yeah, wait a minute. Maybe I will come over. I'd like to get a load of that three-ring circus you're pulling. I want to see what love looks like when it's triumphant. I haven't had a good laugh in a week.

He is still at the phone as the scene

DISSOLVE TO:

ANDREWS

Mr. Garnet

CONTINUED:

395 EXT. LAWN OF ANDREWS ESTATE FULL SHOT
It is now filled with guests, who wander around, chattering gaily. The orchestra plays. A captain of waiters in the f.g. instructs his men.

CAPTAIN
I want everything to be just so. When the ceremony starts, you stand on the side -- still. No moving around -- no talking, comprenez?

396 EXT. ROADWAY LEADING TO ESTATE
MED. CLOSE SHOT

Peter drives up in his Ford and squeezes in between two Rolls-Royces. The uniformed chauffeurs glare at him. Peter springs out of his car.

PETER
(as he passes them)
Keep your eye on my car when you're backing up, you guys.

He exits. The chauffeurs look at each other, surprised.

DISSOLVE TO:

397 INT. ANDREWS' STUDY MED. SHOT
Andrews sits at his desk, a butler in front of him.

ANDREWS
Show him in.

Butler exits.

398 CLOSE SHOT ANDREWS

He reaches over and snaps on a dictograph concealed somewhere on his desk.

CONTINUATION SCENE 397

MED. SHOT
Andrews rises and awaits Peter's entrance. After a moment Peter comes in, removes his soft felt hat which he tucks under his arm.

ANDREWS
I don't have to ask on what you base your claim. I presume you feel Mr. Warne is justified in --

CONTINUED:

PETER
Yeah.

ANDREWS
Come in. Sit down.

Peter advances into the room, looking around curiously. His air is frigid, contemptuous. Andrews studies him. Peter makes no move to sit. Andrews waves to a chair and sits himself. Peter flops into the nearest chair.

399 MED. CLOSE SHOT THE TWO

ANDREWS
(after a pause)
I was surprised to get your note. My daughter hadn't told me anything about you. About your helping her.

PETER
That's typical of your daughter. Takes those things for granted.
(too restless to sit; jumps up)
Why does she think I lugged her all the way from Miami --
(vehemently)
For the love of it?!

ANDREWS
Please understand me. When I say she didn't tell me anything about it, I mean not until a little while ago. She thinks you're entitled to anything you can get.

PETER
(bitterly)
Oh, she does, huh? Isn't that sweet of her! You don't, I suppose.

ANDREWS
(shrugging)
I don't know. I'd have to see on what you base your claim. I presume you feel you're justified in --

400 CLOSE SHOT PETER as he interrupts Andrews.

PETER
If I didn't I wouldn't be here!
(reaches into his pocket)
I've got it all itemized.

He throws the paper on Andrews' desk.

401 CLOSE SHOT ANDREWS
Andrews picks up the paper and glances at it. After a moment, he looks at Peter, studying him interestedly; then returns to the paper.

INSERT: OF PAPER, on which is written:

CASH OUTLAY	8.60
TOPCOAT	15.00
SUITCASE	7.50
4 TIES	4.00
3 SHIRTS	4.50
Total	39.60

All the above items had to be sold to buy gasoline.

BACK TO SCENE:

Andrews looks up from the paper. This is a twist he hadn't anticipated and doesn't quite know how to handle it.

402 MED. CLOSE SHOT
the two.

PETER
I sold some drawers and socks, too, I'm throwing those in.

ANDREWS
And this is what you want -- thirty-nine dollars and sixty cents?

PETER
Why not? I'm not charging you for the time I wasted.

ANDREWS
Yes, I know -- but --

PETER
What's the matter? Isn't it cheap enough? A trip like that would cost you a thousand dollars! Maybe more!

ANDREWS
Let me get this straight. You want this thirty-nine sixty in addition to the ten thousand dollars?

PETER
What ten thousand?

402 CONTINUED

ANDREWS

The reward.

PETER

(sharply)

Who said anything about a reward!

ANDREWS

(smiling)

I'm afraid I'm a little confused. You see, I assumed you were coming here for —

PETER

(impatiently)

All I want is thirty-nine sixty. If you'll give me a check I'll get out of this place. It gives me the jitters.

ANDREWS

You're a peculiar chap.

PETER

(irritably)

We'll go into that some other time.

ANDREWS

The average man would go after the reward. All you seem to —

PETER

Listen, did anybody ever make a sucker out of you? This is a matter of principle. Something you probably wouldn't understand.

(burns at the thought)

When somebody takes me for a buggy ride I don't like the idea of having to pay for the privilege.

ANDREWS

You were taken for a buggy ride?

PETER

Yeah — with all the trimmings. Now, how about the check. Do I get it?

403 CLOSEUP ANDREWS

He has been studying Peter throughout the scene. He is completely won over.

ANDREWS

(smiling)

Certainly.

403 CONTINUED

He opens a checkbook and writes it out.

404 MED. SHOT
While Andrews writes, Peter wanders around the room in an attitude of bitter contempt. Andrews rises, crosses to him.

ANDREWS
Here you are.

Peter takes the check.

ANDREWS
Do you mind if I ask you something frankly?

Peter just looks at him without responding.

Do you love my daughter?

PETER
(evasively, while folding the check)
A guy that'd fall in love with your daughter should have his head examined.

ANDREWS
That's an evasion.

PETER
(putting check into a wallet)
She grabbed herself a perfect running mate. King Westley! The pill of the century!
(pocketing wallet)
What she needs is a guy that'd take a sock at her every day -- whether it's coming to her or not.

405 CLOSE SHOT THE TWO
(Favoring Andrews) He smiles. Here is a man. Peter continues:

PETER
If you had half the brains you're supposed to have, you'd have done it yourself -- long ago.

ANDREWS
Do you love her?

406 WIDER ANGLE
Peter crosses to his hat as he replies:

406 CONTINUED

PETER
A normal human being couldn't live under the same roof with her, without going nuts.
(crosses to door)
She's my idea of nothing!

ANDREWS
I asked you a question. Do you love her?

PETER
(snaps it out)
Yes!!

(Andrews smiles)
But don't hold that against me. I'm a little screwy myself.

He snaps the door open and exits.

407 CLOSE SHOT ANDREWS
watching the door, his eyes twinkling.

CUT TO:

INT. DOWNSTAIRS HALLWAY

408 MED. LONG SHOT
Peter comes through, crossing to front door. Just as he reaches it, Ellie enters scene, accompanied by half a dozen men. She has a cocktail in her hand. They see each other almost simultaneously. Both stop, glaring.

PETER
(looking her over contemptuously)
Perfect! Now you look natural.

Ellie leaves her group and comes toward Peter.

409 CLOSE SHOT THE TWO
They glare at each other.

ELLIE
(icily)
I hope you got your money.

PETER
You bet I did.

ELLIE
Congratulations.

PETER
Same to you.

409 CONTINUED

ELLIE
Why don't you stay and watch the fun? You'll enjoy it immensely.

PETER
I would, but I've got a weak stomach.

He wheels around and exits through door. Ellie looks after him, her eyes blazing.

410

411 OMITTED.

412 MED. FULL SHOT
We hear the drone of a plane motor outside. Several people rush down the stairs, all excited.

SOME ONE
(ad lib)
Here comes King!
He's just coming down!
Hurry up, everybody!
Come on, Ellie!

Immediately there is a general excitement, as guests hurry through the hallway on the way to the lawn. Ellen does not move -- she remains staring blankly at the door through which Peter went. Andrews enters from his study.

ANDREWS
I just had a long talk with him.

ELLEN
(her voice breaking)
I'm not interested.

ANDREWS
Now, wait a minute, Ellie --

ELLIE
(sharply)
I don't want to hear anything about him!

She walks away from him. Andrews, frustrated, looks at her helplessly.

DISSOLVE TO:

EXT. LAWN

413 FULL SHOT
The orchestra plays Mendelsohn's Wedding March. It is a picturesque sight. The lawn is crowded with guests. In the background we see the autogyro idling.

414 MED. CLOSE SHOT
Toward a small platform, serving as an altar. Over it an arbor of roses. Back of the altar stands a minister, ready.

415 LONG SHOT - REVERSE ANGLE
A long, narrow, carpeted pathway leads to the house. Both sides are lined with guests, murmuring excitedly. At the moment, King Westley and a best man are marching solemnly toward the altar.

415-A MED. SHOT - BACK OF ALTAR
A high platform upon which are several newsreel men, grinding their cameras.

416 CLOSE SHOTS
417 of guests, peering over each other's shoulders.
418

419 MED. LONG SHOT
King and his best man have reached the altar. The music of the wedding march comes to a stop.

420 MED. SHOT
Of the orchestra leader - looking around, apparently waiting for a signal.

421 CLOSE SHOT - AT DOOR OF HOUSE
A very "prissy" middle-aged man waves his handkerchief and nods his head to the orchestra leader.

422 MED. SHOT
Of orchestra leader. He acknowledges the signal by nodding his head - turns to his men - waves his baton. The orchestra starts playing, "Here Comes The Bride".

423 PANNING SHOT
Of guests - as they whisper to each other excitedly. A great deal of stirring takes place.

424 MED. SHOT
Shooting toward door of house. It slowly opens - and a parade of small flower girls emerges. They march, taking each step carefully, while they strew flowers along the path. They are well out of the way when Ellie, on the arm of her father, appears in the doorway.

425 MED. SHOT (REVERSE ANGLE)
The guests cannot contain themselves. Murmurs of "Here she comes," - "Doesn't she look beautiful?" etc., are heard.

426 MED. SHOT
Of newsreel men. This is what htye've been waiting for.

427 CLOSE SHOT (MOVING)
Of Ellie and her father as they make their way to the altar. Ellie's face is solemn - her jaws set.

ANDREWS
(out of the side of his mouth, whispers)
You're a sucker to do this.

Ellie glances at him out of the corner of her eye - and quickly turns forward again.

ANDREWS
That guy Warne is O.K. You're an idiot to let him get away from you.

Ellie keeps her eyes glued in front of her, remaining expressionless.

ANDREWS
He never wanted the reward — wouldn't take it. Just asked for thirty-nine dollars and sixty cents... that's what he spent on you. It was a matter of principle with him — says you took him for a ride.

This registers on Ellie. She raises her eyes - but it is only slightly perceptible.

428 CLOSE SHOT - GROUP OF GUESTS

A YOUNG GIRL
(whispering)
I wish I were in her shoes.

428 CONTINUED

2ND GIRL
Yes. She certainly is lucky.

CONTINUATION SCENE 427:
CLOSE SHOT - (MOVING) Ellie and her father.

ANDREWS (still whispering to her)
He loves you, Ellie. Told me so.

This brings a definite reaction, which she quickly covers up.

ANDREWS
You don't want to be married to a mugg like Westley.

429 CLOSE SHOT
of Westley -- a satisfied smirk on his face.

CONTINUATION OF SCENE 427:
(MOVING SHOT with Ellie and her father)

ANDREWS
I can buy him off for a pot of gold. That's all he wants.

430 FULL SHOT
They are nearing the altar. The music has continued throughout the whole scene.

431 CLOSE SHOT - MOVING
Ellie and her father.

ANDREWS
There's a car waiting for you at the front gate. If you hurry, you can catch up to him.

Ellie gives no indication of her intentions. Her face remains immobile.

432 MEDIUM SHOT
of the altar. Ellie and her father have reached it. The "prissy" man of previous scene is placing them into position. The big moment has arrived. The guests are all atwitter.

433 CLOSE SHOT - ELLIE
It's closing in on her. Her face shows it. She looks around for a means of escape.

433-A MED. SHOT - AT ALTAR
Ellie makes the decision. She reaches down, takes a firm hold on her train, and pushing several people aside, runs out of the scene. Those at the altar look up, surprised.

KING
(calling)
Ellie!

He starts to go after her -- finds Andrews in his way. We hear cutories of:

AD LIB
(from guests)
What's happened?
Where's she going?

433-B MEDIUM SHOT
on platform. Newsreel men, a look of astonishment on their faces, try to follow Ellie.

A MAN
Get her, Mac!
She's ducking!

433-C LONG SHOT
Shooting from angle of newsreel men. In the distance we see Ellie dashing through gates. The guests, f.g., stare dumbfounded.

433-D MEDIUM SHOT
featuring Andrews and King.

KING
(helplessly)
What happened?

ANDREWS
I don't know.

But his mouth twitches as he tries to keep from smiling. King runs out of scene. Andrews gets out a cigar and lights it -- a happy smile on his face which he now doesn't try to conceal.

EXT. FRONT GATE

433-E MEDIUM SHOT
of Ellie in a fast roadster, as she starts away with a plunge. Her eyes sparkle.

433-F LONG SHOT (REVERSE ANGLE)
A crowd of people dash up, headed by King. They stop dead when they see the car disappear.

EXT. LAWN

433-B LONG SHOT
of the scene. The commotion runs high. The guests chatter their amazement.

433-H CLOSE SHOT
Andrews. It's a great moment in his life.

FADE OUT.

FADE IN:

INT. ANDREWS STUDY - NIGHT

434 MED. SHOT
Andrews stands behind his desk. In front of it sits King Westley, next to whom are two dignified man, his attorneys.

ANDREWS
Here you are -- a hundred thousand. Smartest thing you ever did, Westley. Not contesting that annulment.
(to attorney who studies check)
That's satisfactory, isn't it?

ATTORNEY
(rising)
Oh, yes.

ANDREWS
It should be. But I'm not complaining.
(significantly)
It was dirt cheap. Goodbye.

Westley and attorneys mumble "goodbye" and exit. Just as they do, Henderson rushes in, beaming. He has an open telegram in his hand.

435 CLOSE TWO SHOT
Andrews and Henderson.

HENDERSON
Here's another wire from Peter. They're in Glen Falls, Michigan.

ANDREWS
(grabbing the wire and reading)
"What's holding up the annulment, you slow poke. The Walls of Jericho are toppling."

Andrews laughs.

ANDREWS
Send him a telegram right away. Just say: "Let 'em topple." Signed "Pop".

HENDERSON
(smiling)
Yes sir.

Andrews strokes his face with his palm, with an air of great satisfaction.

DISSOLVE TO:

EXT. AUTO CAMP - NIGHT

436 MED. SHOT
in front of a cabin. Inside the lights are on. An old man comes out. Just as he does, his wife enters scene.

437 CLOSE SHOT OLD COUPLE.

WIFE
Funny couple, ain't they?

MAN
Yeah.

WIFE
If you should ask me, I don't think they're married.

437 CONTINUED

MAN
They're married, all right. I seen the license.

WIFE
Made me get 'em a rope and a blanket. On a hot night like this, too. Whadda you reckon that's for?

MAN
Blamed if I know. I just brung 'em a trumpet.

WIFE
Trumpet?

MAN
Yep. One of them toy things. Sent me down to the store to git it.

WIFE
Sounds crazy to me. What'd they want a trumpet for?

MAN
Dunno.

CAMERA PANS OVER to the cabin. All is silent. Suddenly we hear the toot-ta-toot-toot of a toy trumpet. Immediately following which the lights inside go out. The Walls of Jericho have finally crumbled. We stay on the dark cabin for a moment and then:

CAMERA PANS BACK to old couple. Their eyes are glued on the cabin. Slowly they turn to each other and shrug.

MAN
It's gettin' late, Maw.

They start out. CAMERA STAYS ON THE SCENE until they have disappeared. Over scene we hear wife's voice:

WIFE'S VOICE
(interested)
Where'd you git that trumpet, Paw?

FADE OUT:

THE END